

THE OPERAS OF PETER CORNELIUS: A RATIONALE FOR
INCLUSION IN THE HIGHER LEVEL
MUSIC CURRICULUM

By

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Orville Timothy Lawton

This work is dedicated to my loving mother,
Theodora Ernestine Lawton,
and in loving memory of my father,
James William Lawton.
Their love and encouragement have sustained me.

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Abstract of Dissertation Presented to the Graduate School
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Cochairman: Dr. David Z. Kushner
Major Department: Educational Leadership

The 19th century, as did other periods in music history, produced many great composers. Alongside the master composers were musicians who worked on a smaller scale and who were often neglected by the major writers of the period. Peter Cornelius belongs to that distinguished minority of nondemonstrative geniuses whose voices have been too rare and too subtle to capture the attention of those who give heed only to the inevitable. Although Cornelius's operas did not attain popularity, this study shows that he was writing in a style consistent with his contemporaries. His three operas, therefore, can be cited as representative of German opera in the time period 1858-1891.

Cornelius's literary and musical writings are an invaluable source of material for studying the musical climate of the mid-19th century. Their use in teaching higher level courses in music history provides a wealth of

information the basic texts do not yield. His four volumes of literary works have been used extensively by various biographers of Liszt, Berlioz, and Wagner.

A survey of major music history sources provided only basic information about Cornelius's work. This slight is not easy to justify when one considers the quality of his work. He has been an undeservedly neglected composer.

Extensive biographical information on Cornelius as well as theoretical and historical analyses of his three operas, Der Barbier von Bagdad, Der Cid, and Gunlöd, are presented in this study. Discussed are Cornelius's life and musical training with particular attention given to his work in various German cities and his relationship with composers Liszt, Berlioz, and Wagner. The analyses focus on libretto, thematic material, orchestration, meter, and formal design. The relevance of these operas for study in higher level music history courses is discussed and the relationship of these operas to other operas of the period is considered.

Cornelius's operas are exemplary of the style and technique of 19th-century musical practice and are, therefore, relevant in teaching 19th-century music. This study seeks to reawaken interest in Cornelius and his work as well as to provide a stimulus for further research. A list of Cornelius's musical works and a bibliography are included.

CHAPTER 1 INTRODUCTION

Peter Cornelius was not as present in the consciousness of a musically interested public as Mozart, Schubert, Liszt, or Wagner. In spite of being dually gifted as a poet and musician, Cornelius did not epitomize the Romantic artist. He was not the tremendous, overpowering artist that Wagner was, nor was he a brilliant virtuoso and versatile man of the world like Liszt, whose exploits won the admiration of his contemporaries. Although a member of Liszt's circle, Cornelius never became a blind partisan, developing instead into an independent artistic figure (Massenkeil, 1977, p. 161). Monumentality and brilliance are foreign to him; depth of feeling, intimacy, cordiality, simplicity, and purity are the characteristics of his personality and his art. He worked on a small scale, but on that scale he was prolific.

Today's circulation of Cornelius's work must also be seen in relation to the works of other composers. An unfortunate trend of our musical life reveals that from the very rich supply of valuable musical works of all ages, only a small percentage is filtered out and performed. The reasons for this are many, and only when one examines them, can one easily answer the questions of what value the works

of Cornelius could have today. This widening uncertainty in musical taste on the part of our music public leads to a reduced selection of experiences. The widely known compositions are seen as good, the less well-known as not-so-good, and logically, they are not performed or rarely so. A listening attitude develops as a consequence with the result that the same few works are heard and learned well.

Cornelius wrote vocal music primarily, although some purely instrumental works lie unpublished in the Vienna City Library. These include the Entre Acte in F for orchestra; Introduction, Andante and Polonaise for oboe and piano; three sonatas for violin and piano; two string quartets; and the Quinter Walzer, Six Fugues, and Six Canons for piano.

Cornelius's preference for vocal music, in an age in which instrumental virtuosity triumphed, had its roots in his talent as poet and musician. Cornelius considered the human voice the most wonderful form of musical expression, and from this vantage point he composed vocal music compositions from the smallest song form to the large opera. For Cornelius, the song was the most personal form of expression of musical organization in connection with the poetic component. Consequently, many of his songs were not composed for the concert hall, but rather must be considered as house music in the best sense. For the most part, they were addressed quite personally; for example, the OPUS 1 songs were published as Musical Letters (Hoffman, 1977, p. 10). The goal of this

study of Cornelius and his three operas was to reawaken interest in his works as well as to relate his works to our times. Also discussed was the relevance of this material in teaching higher level music history courses.

Purpose of the Study

The major purpose of this study was to provide extensive biographical information on Peter Cornelius as well as historical and theoretical analyses of his three operas. The analyses focused on libretto, thematic material, orchestration, meter, and formal design, all of which are integral parts of existing courses devoted to musical analysis in the higher level music curriculum.

A comparison of these elements showed stylistic traits common to all of Cornelius's operas. Throughout this study there was an attempt to answer the following questions:

1. How can biographical information on Cornelius contribute to the teaching of higher-level music history?
2. Why are these operas relevant for study in higher level music history courses?
3. What does an analysis of these operas reveal about Cornelius's compositional style?
4. How do these operas relate to other operas of the period?

Need for the Study

The 19th century, as did other periods in music history, produced many great composers. Alongside the great composers were musicians who worked on a smaller scale and who were often neglected by the major writers of the period. Peter Cornelius belongs to that distinguished minority of nondemonstrative geniuses whose voices have been too rare and too subtle to capture the attention of those who give heed only to the inevitable. Although Cornelius's operas did not attain greatness, findings of this study indicate that he wrote in a style consistent with his contemporaries and his three operas, therefore, can be used as representative of German opera in this time period, 1858-1891. Cornelius's literary and musical writings are an invaluable source of material for studying the musical climate of the mid-19th century. Their use in teaching higher level courses in music history would provide a wealth of information that basic texts do not yield. His four volumes of literary works have been used extensively by various biographers of Liszt, Wagner, and Berlioz, yet the world at large knows him only as the author of a delightful comedy, Der Barbier von Bagdad, and some admirable choral music. Only the most basic facts about Cornelius's life have been available in English; most of the information about him is available in German.

A survey of major music history sources, such as Grout's A History of Western Music, Ulrich and Pisk's A History of

Music and Musical Styles, The New Grove Dictionary of Music and Musicians, Die Musik in Geschichte und Gegenwart, Einstein's Music in the Romantic Era, and opera sources such as The Simon and Schuster Book of Opera, Chase's The Encyclopedia of Opera, Crowell's Handbook of World Opera, and the Rosenthal-Warrick Concise Oxford Handbook of World Opera, provided only basic information about Cornelius's work. This slight is not easy to justify when one considers the quality of Cornelius's work. He has been an undeservedly neglected composer.

Focus of the Study

The present study focused on the following:

1. Extensive biographical information is given on Peter Cornelius. Discussed is Cornelius's life and early musical training with particular attention given to his work in various German cities and his relationship with some of the major composers of the period, such as Liszt, Berlioz, and Wagner.

2. Peter Cornelius's three operas are analyzed. In-depth analyses of Der Barbier von Bagdad, Der Cid, and Gunlöd are presented. Only brief mention has been made of Cornelius's other vocal works. Aside from the opera overtures, Cornelius's purely instrumental works are not discussed in these analyses.

Definition of Terms

For the purpose of this study, the following definitions will be used:

General Terms

Genre denotes a category of artistic composition characterized by a particular style, form, or content.

Kappelmeister refers to the choirmaster in a court chapel.

Lied denotes a song in the German vernacular.

Terms Related to Opera

Accompanied recitative is speech-like singing, dramatic rather than declamatory in style, with instrumental accompaniment.

Aria refers to an elaborate, well-developed solo vocal piece with accompaniment in an opera or oratorio.

Ariette is a small aria preceded and followed by spoken dialogue.

Berlin Lokalposse is a satirical farce on the manners and habits of the German middle class. It is also the German counterpart to the French Vaudeville.

Couplet, in 18th-century and 19th-century light opera, denotes a strophic song of a witty character.

Duet denotes a composition for two performers or singers.

Ensemble is a group of performers.

Libretto refers to the text of a vocal work, particularly opera.

Liederspiel is a combination of play and opera in which music and spoken dialogue alternate.

Opera buffa is Italian comic opera using characters drawn from everyday life.

Parlando indicates that the voice must approximate speech; in a sense, it is "spoken music," as distinguished from the "musical speech" of the recitative.

Patter song denotes a comic song in which the greatest number of words, delivered rapidly in conversational style, are fitted into the shortest space of time.

Quodlibet describes a humorous composition consisting of two or more complementary melodies played or sung together, usually to different texts.

Singspiel refers to German comic opera using spoken dialogue.

Vaudeville is a lyric drama typical of France. The musical numbers deal very wittily with pertinent social or political problems, mostly concerning the middle classes of a particular locale.

Poetic Terms

Alliteration refers to the use of two or more words in close succession that begin with the same initial letter or sound.

Arabic meqamen are stories in rhymed prose, without meter.

Ghaseel denotes an Arabic lyric poem that begins with a rhymed couplet whose rhyme is repeated in all even lines and that is especially common in Persian literature.

Iambic meter in poetry signifies one unstressed syllable followed by one stressed syllable.

Theoretical Terms

Canon denotes a contrapuntal form whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts.

Formal design refers to the structure and design of a composition.

Leitmotiv is a short, constantly recurring musical phrase or theme used to denote characters, situations, and abstract ideas.

Meter describes the basic pulse or beat in music.

Metric modulation refers to frequent change in meter.

Motif transition refers to musical themes leading from one section of a work to another.

Motto denotes a formal proclamation of the subject to be heard.

Orchestration refers to the instrumental scoring of music for an orchestra.

Theme represents a musical idea that is the point of departure for a composition.

Thematic material refers to the melodic subject matter utilized in a musical composition.

Methodology

Data Sources

The printed scores of the operas, Cornelius's Literarische Werke and his Musikalische Werke were among the primary sources used in this study. Der Barbier von Bagdad (1858), Der Cid (1865), and Gunlöd (1891) were published by Breitkopf and Härtel in 1904 with reprint editions by Johnson Reprint Corp., 1970. The Musikalische Werke (five volumes) were first published by Breitkopf and Härtel in 1905-06 with the reprint edition by Gregg International Publishers, Ltd., 1971.

In addition to the aforementioned works, Carl Maria Cornelius's Peter Cornelius, Der Wort und Tondichter, Gustav Bosse Verlag, 1925; Helmut Federhofer's and Kurt Oehl's Peter Cornelius als Komponist, Dichter, Kritiker und Essayist, Gustav Bosse Verlag, 1977; and Max Hasse's Der Dichtermusiker Peter Cornelius, Breitkopf and Härtel, 1922-23, were also used as primary sources.

Secondary sources included Margaret Griffel's "Turkish Opera from Mozart to Cornelius," Ph.D. Dissertation, Columbia University, 1975; "The Song Cycles of Peter Cornelius (1824-1874) with Emphasis on the Two Sacred Cycles: Vaterunser and Weihnachtslieder" by Robert J. Seeley, Ph.D. Dissertation,

Southern Baptist Theological Seminary, 1980; Jacques Barzun's Berlioz and the Romantic Century, Little, Brown, and Co., 1950; and Eleanor Perenyi's Liszt: The Artist as Romantic Hero, Little, Brown, and Co., 1974.

A majority of the articles used in this study came from major German periodicals such as Neue Zeitschrift für Musik, Die Musik, Die Musikforschung, and Echo, for which Cornelius wrote. Other sources for articles included English language periodicals such as Music Journal, The Musical Quarterly, The Musical Times, and The Music Review.

Collection of Data

The collection of data was accomplished by purchasing the scores of the operas from Breitkopf and Härtel, Wiesbaden, West Germany. A methodical search was conducted through major German and English language periodicals and journals. Books and other historical material were available in the University of Florida Music Library and The Library of Congress, Washington, D.C., as well as through the Inter-Library Loan Division of The University of Florida Library.

Analysis of Data

The musical works used in this study have been analyzed in terms of the libretto, thematic material, orchestration, meter, and formal design. The procedures for analyzing each component were as follows:

Libretto. Sources for the text of each of Cornelius's three operas were discussed. A comparison was made between the original sources and Cornelius's adaptation.

Thematic material. Cornelius developed the musical ideas in his operas around the incidences and personages in each opera. Through an analysis of each opera those important musical ideas were extracted and discussed.

Orchestration. Cornelius's instrumental scoring for his operas was highlighted here with special emphasis given to his use of certain instruments to heighten the musical idea being presented.

Meter. Cornelius often composed in an irregular metrical scheme. The consistent change from regular to irregular time signatures seems to be a general principal of creation for Cornelius. These instances of metric changes were discussed.

Formal design. The structure and design of Cornelius's operas was taken into consideration here. Attention was focused primarily on the form of the overtures and on each act in each opera with regard to the arias, duets, and small and large ensembles.

As a result of the analyses of Cornelius's operas, this study has shown that a reassessment and reevaluation of these operas as significant works are warranted, and their inclusion in such higher level music courses as opera literature, the history of opera, 19th-century vocal music, and other

history and literature courses would, therefore, be appropriate.

The analyses and musical examples can be used in music curricula dealing with the teaching of theory, form and analysis, composition, and orchestration at the community college as well as at the university level. This analytical approach trains students in the perception of articulations and relationships. The analyses can also serve as a guide for curriculum planners wishing to utilize Cornelius's operas as supplements to other courses such as music appreciation and opera workshop.

The author translated various writings on and by Cornelius. These literary works were used as background information to shed insight into Cornelius's life as well as to focus attention on musical matters that the scores do not yield. Throughout this study the author has provided English translations of all direct quotations.

Organization of Chapters

Chapter 1 contains the introduction, statement of purpose, need for the study, focus of the study, definitions of terms, methodology, and organization of chapters.

Chapter 2 contains a review of significant literature related to Cornelius's musical output. Books by Cornelius as well as other literary writings about him have been reviewed.

Chapter 3 contains extensive biographical information on Cornelius. Particular attention has been given to Cornelius's work in various German cities and his relationship with Liszt, Berlioz, and Wagner.

A brief review of opera in Germany during the first half of the 19th century is the focus of Chapter 4.

Chapters 5, 6, and 7 are devoted to the three operas of Cornelius. Each of the operas has been examined with regard to the libretto and to musical components such as meter, orchestration, thematic material, and formal design.

Chapter 8 contains a summary of the study and offers conclusions on the findings in relation to their implications for use in the higher level music curriculum and for the teaching of music history. An appendix of the complete works of Cornelius and a comprehensive bibliography have been included.

CHAPTER 2 REVIEW OF RELATED LITERATURE

For the purpose of this study, the review of literature has been divided into the following four categories: books written by Cornelius, books written about Cornelius, articles written about Cornelius, and other books and articles relevant to the study.

Books Written by Cornelius

Only the most basic facts about Cornelius's life were available in the English language. Therefore, to gain real insight into Cornelius the man and to explore his artistic genius, one must consult the sixteen hundred pages of his personal correspondence and his numerous writings for the major German musical periodicals of the 19th century (Seeley, 1980, p. 1).

Cornelius's Literarische Werke (four volumes) and his Musikalische Werke (five volumes) were published in 1904-05 and 1905-06, respectively, by Breitkopf and Härtel. Volumes I and II of the Literarische Werke contain his letters and pages from his diary, edited by his son Carl. Volume III presents his essays on music and art, edited by Edgar Istel,

and Volume IV contains his complete poems, collected and edited by A. Stern (Slonimsky, 1978, p. 350).

Cornelius's diary and letters have been used extensively by various biographers of Liszt, Berlioz, and Wagner to whom Cornelius was friend and translator. The Literarische Werke provide a discriminating look into his own life, as well as that of 19th-century music and musical life. References are made to his spiritual life, his many choral works for the Catholic church service, and his two song cycles, Vaterunser, Op. 2, and the Weinachtslieder, Op. 8, which are of special interest to the history of church music. Also chronicled are Cornelius's relationships with Liszt, Berlioz, Schumann, Brahms, and Wagner (Seeley, 1980, p. 2349A).

The Musikalische Werke contain all of Cornelius's published vocal works with information regarding text sources and other musical considerations. Volume I of this five-volume work contains solo songs with piano accompaniment. Volume II contains various part songs for male and women's choruses as well as duets. The remaining three volumes focus attention on Cornelius's three operas.

Books Written about Cornelius

Although material concerning Cornelius is limited, several books have been written about him. Much of the biographical material is duplicated; however, the works cited

here give pertinent information concerning the various aspects of Cornelius's musical works.

A comprehensive two-volume work, Peter Cornelius, der Wort und Tondichter, which chronicles the life of Cornelius, was written by his son Carl Cornelius (1925). A great deal of biographical information is presented and attention is drawn to Cornelius's musical training, to his musical and literary works, and to his relationship with various composers.

Peter Cornelius als Komponist, Dichter, Kritiker und Essayist by Federhofer and Oehl (1977) is a very informative source containing essays, letters, and documents which deal with the various aspects of the composer's life and works. Many of the essays contain critical examinations of his compositions.

Hasse's (1923) Der Dichtermusiker Peter Cornelius gives information on Cornelius's three operas. Attention is focused on the sources for the texts of each opera, the themes in each work, the overtures, the sources for the music, the comical and/or dramatic elements in each work, and each work's premiere. Hasse also discussed Cornelius's unproductive periods and his search for new material.

Articles Written about Cornelius

Many articles have been written about Cornelius. For the purposes of this study, eight articles were selected for their direct connection with his operatic works.

Hoffman (1977) presented excerpts from a commemorative address on the centenary of the death of Cornelius. The personal characteristics of Cornelius are described and the impact of his work on the present day is pointed out.

Just (1977) devoted principal attention to the librettos for Cornelius's three operas, Der Barbier von Bagdad, Der Cid, and Gunlöd. Cornelius's feelings of anxiety and his self-doubts were viewed by the author as indications of Cornelius's affinity with literary modernity.

Mahling (1977) shed light on the ambivalence which marked Cornelius's relation to the so-called New German School, with particular attention to his continual efforts to preserve his independence. The evidence was drawn from Cornelius's own statements.

. . . Ich kenne keine rein komische oper unter den deutschen modern Werken, seit Dittersdorf haben wir keinen eigenlichen Opera buffa ist in Deutschland erst noch zu erleben. . . . (Voss, 1977, p. 129)

. . . I know of no purely comic opera in modern German . . . since Dittersdorf we have had no actual comics among composers; in Germany we haven't yet experienced the flowering of the opera buffa.

Voss (1977) discussed Cornelius's plans to create a "purely comical opera," which in his opinion did not exist or did not exist yet in Germany. Cornelius had plans to produce

a comic opera long before he wrote Der Barbier von Bagdad, but those plans did not materialize. For several years Cornelius wanted to draft several operas into the comic, but the feeling of not being strong enough held him back, and he returned to the purely theoretical studies. Doubt of his own competence was a characteristic of Peter Cornelius, and it is therefore not surprising that nothing came of the mentioned plans.

Horst (1977) gave a brief overview of the history of the Arabian tales, A Thousand and One Nights, from which Der Barbier von Bagdad was adapted. He discussed the various translations of these tales as well as the various editions of "The Barber of Bagdad." Cornelius's edition is the 8th edition and Horst focused on the degree of dependency Cornelius's edition has to its predecessors. He made the comparison between the original anecdote, "The Story of the Tailor," and Cornelius's version of "The Barber of Bagdad."

Koppen (1977) discussed Cornelius's Der Cid from a thematic view; that is, the "story of the material." He drew a comparison between Cid, the 12th century hero of the Spanish epic, and Cornelius. Cornelius's Cid embraces two themes, that of Cid and that of Jimene. Koppen described how Cornelius derived these themes from the various editions of Cid available to him. He also discussed the composer's use of mottos before every act in the original score. These

mottos show that Cornelius was fully aware of the problems implied by the thematic heterogeny of his material.

Abert (1977) discussed Cornelius's search for operatic material after the premier of his second opera, Der Cid. There proceeded, as Cornelius himself wrote, "the wild hunt over fields and forests of romanticism and history." The choice was difficult for him. First, because of the many possibilities, and second, because of Wagner's shadow, which, when it did not darken Cornelius's complete opera creation, definitely influenced it. Gunlöd remained incomplete at the time of Cornelius's death.

His choice of Edda as the source for Gunlöd was also discussed. "My trust is in Edda, the beautiful holy book, exuberant with all the nectar of poetry" (Cornelius, 1904, p. 403). One finds in Edda the legend of poetry in the chapter "Bragi's Conversations" as the basis for Gunlöd. Cornelius's choice of Edda was indicative of his tendency as a poet to become involved in human problems without taking into account their dramatic workability. Abert looked at the poetic form, musical fragments, act, and the different completed editions of Gunlöd.

Federhofer (1977) discussed Cornelius's use of 7/4 meter in his operatic works as well as the word-tone relationship which was a general principle of creation for Cornelius. Cornelius's consistent change from regular to irregular meter appears to stem from his desire to avoid the danger of

rhythmic monotony and, at the same time, to give the text more dramatic expressiveness. Cornelius often composed in an irregular scheme, and variation from a metrically normal scheme was indicative of future trends. The composer once said humorously, "I am the actual man of the future, I am the incarnate 7/4 time (Feuerhofer, 1977, p. 119).

Other Books and Articles Related to the Study

In "Turkish Opera from Mozart to Cornelius" Griffel (1975) explored "Turkish" opera, especially German "Turkish" Singspiel, from its beginning in the 17th century to the mid-19th century. In the first chapter Griffel was concerned with nonmusical aspects of Turkish music and why such subjects were attractive to European librettists and composers. She examined two types of "Turkish" works: those based on historical personages, such as Suleiman I and Kara Mustafa, and the abduction of Europeans to Turkish lands, and those involving translations and imitations of the Thousand and One Nights.

In the second chapter Griffel examined authentic Turkish music versus "Turkish" music, that is, European attempts to imitate Turkish music. The chapter is divided into two sections, the first deals with the military music of the Turks. The second section addresses the components of "Turkish" music which consists of the bass drum, cymbals, and triangle, and certain Turkish mannerisms.

The latter section also includes discussion of the use of unusual intervals such as the augmented fourth, irregular phrasing, triadic or chromatic melodies, dissonances, frenzied scale passages, and pounding accompaniment. The fourth chapter, on German "Turkish" opera, presents information on the works of Telemann, Mozart, Weber, Kreutzer, Spohr, and Lortzing. In the final chapter Griffel looks at Peter Cornelius and his opera Der Barbier von Bagdad, a work considered traditional in approach, but with Wagnerian innovations.

Seeley (1980), in his work on the song cycles of Peter Cornelius, revealed Cornelius's compositional technique through the study of his sacred song cycles. Vaterunser is a cycle of nine songs, each of which amplifies a phrase of the Lord's Prayer, and utilizes the accompanying Gregorian chant fragment in the musical structure along with the frequent canonic use of the cantus firmus. The cycle of six Christmas songs, Weihnachtslieder, was written from the standpoint of a parent relating the Christmas story to the children. The concluding chapter gives an overview of Cornelius's life and his three operas.

The development of German comic opera from the early 17th century to the mid-19th century is the focus of Judith Leigner's (1944) work. Musical characterizations of the comic in Mozart's operas, the period of indefinite forms, and

aspects of German comic opera after Lortzing have been treated in subsequent chapters.

In his two-volume work, Berlioz and the Romantic Century, Barzun (1950) has flanked the twenty-five biographical chapters of Berlioz's life with critical essays dealing with the major music scores and has also included a few "interchapters" on more general aesthetic aspects of the century of romanticism. The unhappy, uneven course of his life, the long succession of his works and their performances, and his contacts with all the major figures of a highly creative century have been chronicled.

Berlioz's work in Leipzig brought him into contact with Cornelius. The latter began translating literary and musical texts into German for the French master.

Perenyi (1974) presented an extended study of Liszt as a man, a musician, and a phenomenon. She showed that the artist's life was a true reflection of the age in which he lived. For Perenyi, "the romantic elevation of the artist in a society not yet prepared to glance so high for its authority foreshadows all our modern art, and Liszt in his own time illustrates each phase of this process" (Howard, 1974, p. 1250). She traced the connections between Liszt and Hugo, Sand, Balzac, Cornelius, and Wagner.

Several articles by different authors have revealed related information concerning Cornelius's life and works and have been quoted throughout this study. These articles are

as follows: Edgar Istel, "Peter Cornelius," The Musical Quarterly, 20, No. 2 (April, 1934), 334-43; Edgar Istel, "Berlioz und Cornelius," Die Musik, 9, No. 5 (1903-04), 366-72; Magda Max-Weber, "Hector Berlioz: Unbekannte Briefe an Peter Cornelius," Die Musikforschung, 26 (1973), 236-37; E.G. Porter, "The Songs of Peter Cornelius," The Music Review, 27, No. 3 (1966), 202-06; Eric Sams, "Peter Cornelius," The Musical Times, 115 (1974), 839-42; Leo Wumser, "Cornelius and His Barber," Opera, 16 (December 1965), 836-37; Carl Bamberger, "The Forgotten Barber," Music Journal, 20 (April 1962), 59-60.

This review of related literature has suggested that research on the life and music of Peter Cornelius has been seriously lacking. Considering the quality of Cornelius's vocal works, the extensive use made of his diary and letters by various biographers of mid-19th century musical giants such as Liszt, Berlioz, and Wagner, and his contributions to the music and musical life of the 19th century through numerous articles written for the major German music journals and newspapers, the omission of Cornelius from standard music sources is regrettable and makes this and future studies about him necessary.

CHAPTER 3
PETER CORNELIUS: A BIOGRAPHY

Mainz and Wiesbaden (1824-1844)

Peter Cornelius, composer-poet-critic-essayist, was born December 24, 1824, in Mainz, Germany. He was the fourth of six children. His parents, Carl Joseph (1789-1843) and Friederike Cornelius nee Schwadke (1789-1867) were both actors.

Peter owed the most vivid impression of his childhood to the poetry of Goethe. Goethe's lyrics became his constant companions. "These I spoke loudly out in the fields, these I sang, with as good a chordal accompaniment as I could muster at the piano" (Cornelius, 1904, 3:3). Peter's life "revolved around two poles, word and sound. In the beginning was the word" (Cornelius, 1904, 3:2). Because he was one of the last of the Cornelius children, his father spent much time with him, teaching him elocution. He wrote of his father's diction as being "free from all mannerisms, pure, beautiful in a manly way, a strong flawless German" (Cornelius, 1904, 3:3). Peter's father, who recognized his son's artistic talent, began training him as an actor and also arranged for him to have music lessons.

Cornelius made rapid progress with his musical studies. He studied piano and voice, the latter under the notable theater chorister, Scharrar, and later with Heinrich Esser. He studied violin with Joseph Panny and, by 1840, he was playing second violin in the Mainz theater orchestra, traveling with the touring company to England where he heard German operas expertly sung. As the last of twelve second violins, Cornelius did not fare too well as a violinist; but after the first performance (Weber's Der Freischütz) he wrote to his father that he "got on very well in the orchestra and did not cause the least trouble" (A.J.J., 1906, p. 610).

The earliest reference to his first composition dates from 1837, when he wrote an overture, unfortunately now lost, followed by a piano sonata (1840), and quartets, songs, and choral pieces, such as a cantus firmus mass based on the dorian mode (Seeley, 1980, p. 3).

"My destiny was the theater, and my father thought I should cultivate music as an avocation, so that in my latter days acting would not be a necessity to survival" (Cornelius, 1904, 3:2). Obedient to his father's wishes, on March 3, 1841, Peter left Mainz for Wiesbaden as an actor for the court as arranged by his father. After a few unsuccessful appearances, e.g., as Raoul in Schiller's Maid of Orleans when his legs and chest were "splendidly stuffed" to give him a manly appearance, he decided to abandon all hope of appearing as an actor (Istel, 1934, p. 336). Apparently he

suffered a nervous condition as a result of his acting experiences. Following the death of his father in 1843, his brother Carl arranged for him to live with their father's cousin, the famous painter Peter Cornelius¹ in Berlin. Carl wrote to his uncle:

Peter ist 18 Jahre alt, hat die Schulen schon mehrere Jahre hinter sich, auf denen er sich eine tüchtige allgemeine Bildung erworben hat. Während der Schulzeit und seitdem forwährend hat er sich mit Musik beschäftigt, Klavier gelernt, Violine gespielt, Theorie studiert. Alle seiner Lehrer, unter denen Panny ihn eine Zeitlang unterrichtete, bezeugten ihre Freude an seinen Fortschritten. Zwar wird er nie ein Virtuose werden daran ihn von früh an seine schlechten Augen gehindert, doch spielt er gut Klavier. Das aber, worin er das Beste leisten wird, ist die Komposition und die Leitung eines Orchesters. Alle seine musikalischen Freunde schätzen ihn sehr. Er liest geläufig Partitur, komponiert unter der Leitung des Musik direktors Esser in Mainz. Im übrigen ist er fertig und gewandt im deutschen schriftlichen Ausdruck und hat sich durch einen mehrmonatlichen Aufenthalt in England das Englische bis zur vollständigen Fertigkeit im Schreiben und Sprechen angeeignet. Nun ist Peter hier in Wiesbaden beim Theater für kleinere Rollen angestellt. Dafür erhalf er 300 Gulden jährlich. . . . Er ist ein Kuntsler oder wird er werden, davon bin ich fest überzeugt. Ein edler charakter, eine unaufhörliche Begierde zu lernen und sich auszubilden. (Cornelius, 1905, 1:43-44)

Peter is eighteen years old and for some years now he has been through with school. During and after his schooling he studied music, learned piano, played violin, studied theory. All of his teachers . . . expressed their joy at his progress. To be sure, he will never be a virtuoso, since from childhood he has been hindered by bad eyesight. He does, however, play the piano very well, and what he would most like to do is compose and direct an orchestra. All of his musical friends praise him. He reads scores fluently and composed under the

¹For whom Mendelssohn wrote his Cornelius March.

guidance of Esser, the music director in Mainz. He is polished in literary German and has learned to speak and write English during a several-month stay in England. Peter is currently engaged in Wiesbaden to play small roles for an annual fee of three hundred Gulden. . . . He is an artist, or will be, of that I am sure. A dear fellow, he has an endless desire to learn and to improve himself.

Berlin (1844-1852)

Peter Cornelius settled in Berlin at the home of his famous uncle and godfather Peter von Cornelius. There he met some of the foremost literary and artistic figures such as Franz Liszt, and poets Paul Heyse and Eichendorf. It was Heyse who suggested Peter study the Romance languages, and Peter's translations from Old French, Provençal, Italian, and Spanish gave him the flair for form that proved so useful to him later in his literary and musical work (Istel, 1934, p. 336).

While earning his living as a music teacher, Cornelius began his three-year period of study with Sigfried W. Dehn (1789-1858)² studying theory and working out problems in counterpoint. During this period Cornelius wrote a great deal of choral, instrumental, and chamber music, much of which was not preserved. He also wrote poetry and essays on music for newspapers.

After his studies with Dehn, Cornelius sought the advice of Wilhelm Taubert (1811-1841), the conductor of the Berlin

²Dehn also taught Glinka and the brothers Anton and Nicolai Rubenstein.

Royal Opera, and Otto Nicolai (1810-1849), the Kappelmeister in Berlin. Taubert advised Cornelius to abandon the larger structures, such as the opera, and concentrate on writing songs. This, of course, was disappointing to the aspiring young composer who bitterly remarked: "I had brought tragedy and he said 'write songs'; I had come with plans for palaces and he said 'go build pigsties.'" Nicolai was even more cruel upon perusal of Cornelius's compositions. Cornelius recalls, "He says I know nothing, can't write a note correctly and should have studied with Taubert, anybody other than Dehn. In fact he kicked me!" (A.J.J., 1906, p. 610). These were a few of the many disappointments in store for the young composer. The church works by Cornelius during this period have since been regarded as mature and individual.

Cornelius's first literary publication was a review of Les Prophete by Meyerbeer for the February 29, 1852, edition of the Berlin music newspaper Echo (Cornelius, 1905, 3:9). He subsequently wrote articles for that periodical and Modespiegel as well as the Konstitutionelle Zeitung.

Cornelius's interest in the "music of the future" as promoted by Liszt and Wagner was aroused after reading some of Liszt's essays. Berlin had nothing more to offer, and Cornelius's search for an artist on whom to model himself took him to Liszt in Weimar. Liszt was residing at the Altenburg near Weimar as Kappelmeister to the Grand Duke.

Cornelius, therefore, went to stay with his sister at Bernhardshütte, also near Weimar.

Weimar (1853-1858)

Peter Cornelius's first trip to Weimar on March 5, 1852, lasted only a few hours. He carried with him his article from the Echo, a review of Liszt's book on Chopin, and a letter of introduction from his uncle Peter in Berlin. "As I was walking up the steps to Liszt's rooms in the Altenburg, the superstitious idea came over me: even number of steps is lucky, uneven-unlucky. And, oh dear! there were twenty-one steps" (A.J.J., 1906, p. 821). This Cornelius wrote in his diary on March 20, 1852. However, notwithstanding the twenty-one steps, young Peter was spared bad luck and was cordially received by Liszt. His visit began with an artistic experience almost revolutionary in its effects on him. Cornelius was surprised to find that Liszt was as gracious a personality as his expectations had led him to believe. "As a friend, he extended me his hand. . . . Seldom has it happened to me that artistic nobility appeared the same in person as their reputation indicated. Since Mendelssohn, Liszt is the first person whose demeanor was not in conflict with his reputation, and with what my inner being expected" (Seeley, 1980, p. 7). For the first time he heard the music of Berlioz: in the morning the Carnival Overture; in the evening Benvenuto Cellini at the theater. Sitting by

Liszt's side, he was privileged to listen to his incomparable playing. Cornelius determined at once "to begin all over again, to study his art, and, if possible, to join sooner or later with this circle" (Istel, 1934, p. 337).

Upon Peter's departure from his first visit with Liszt, he was advised not to return to Berlin for further study. Cornelius soon became a frequent and welcomed guest at Altenburg. Liszt recognized Cornelius's abilities as a composer and readily accepted him into his circle, which at that time included Hans van Bülow, Joseph Joachim, and Joachim Raff. In a letter to Cornelius at Bernhardshütte dated September 4, 1852, Liszt further advised him to persevere in the writing of Catholic church music and extended to him an invitation to take up residence at the Altenburg in March of 1853. As has been seen, Cornelius took Liszt's advice seriously with regard to writing sacred music and composed four masses that year.

The Altenburg was a haven for musicians, poets, painters, and actors. The house was forever full of guests. Ideas and thoughts were exchanged in the vibrant atmosphere of that center of German artistic activity.

It is necessary to break with chronological continuity at this point to take a closer look at Weimar, its inhabitants, and the influence of Franz Liszt on its musical development, more especially court opera.

Music at the Court of WeimarWeimar

The years 1844 to 1861 were very productive in terms of musical development for the province of Weimar, the Ducal Court. A small Thuringian city, 60 miles southwest of Leipzig, Weimar was the "German Athens" under the patronage of its art-loving Grand Duke of Saxe-Weimar-Eisenach, and it had a long musical history. The record of Weimar's court orchestra extends as far back as the 16th century. Johann Sebastian Bach (1685-1750) was a violinist there in 1703 and director of music in 1708. Johann Gottfried Walther (1684-1748) was organist at the great church of Weimar from 1707 to 1748.

Johann Hummel (1778-1837) was Hofkappelmeister from 1819 to 1837. Perhaps because greater attention was paid to poetry and drama in the late 18th and early 19th centuries due to the influence of poets Johann Goethe (1748-1832) and Friederick Schiller (1759-1805), Weimar's most brilliant era of music came later. During the period 1847 to 1861 Liszt settled there as chief Kappelmeister and gathered around him a group which included Hans von Bülow, Peter Cornelius, Joachim Raff, and (for a time) Joseph Joachim. Liszt's productions of modern opera, like those of Wagner and Berlioz, gave an impetus to the new German movement of which Cornelius became the leading spirit under Liszt, and

Brendel's Neue Zeitschrift für Musik, its organ of expression (Daniels, 1966, p. 240).

In the 18th century, Weimar was a miniature realm with a wall, a gate, and a clerk who recorded the names of those who passed in and out; except for the clerk, Weimar was much the same in the 19th century. Thuringia has a rainy climate, and with no public transportation, streetlights that did not work,³ and a town crier, Weimar was decidedly old-fashioned. There was no industry, unless one considers the Ilmenau mines in which Goethe took so much interest.

Germany in general and Weimar in particular were the last places in Europe to contest the thesis that culture is a metropolitan product. Weimar's character was at once both utopian and provincial in its overriding desire to evade world-historical events. The Weimarites managed to stay out of history until Napoleonic times when Bonaparte, whom they had rather admired, upset them by fighting the battle of Jena just down the road. They conceived themselves as above that sort of scuffle, an illusion the more easily sustained on account of the backwardness of the country, the bad roads, and inferior public services (Perenyi, 1974, p. 278).

Aside from the aforementioned, Weimar had its enticement. The dynasty who ruled this little domain was

³The town acquired street lanterns in 1786 but they proved too expensive to operate and the streets remained unlighted until 1855 when gaslight was introduced.

noted for its charm and cultivation. The original tone of the court, art-loving, free-and-easy about etiquette, was set by Grand Duchess Amalie, Frederick the Great's talented niece, who wrote, composed, painted, and acted. Her "court of the Muses" must have been the only one in Europe where people had a good time, with wit, and not rank, being the price of admission.

The intellectual level had declined by Liszt's day, but that was not the fault of the court, which retained its respect for intelligence and for ingratiating manners. A dreary royal custom, beloved of Queen Victoria, was to train Weimar Princesses to "cercler" which is to move around a circle of guests. This training took place in the royal gardens where they practiced polite conversation with rose bushes. The court theater continued to operate at a high level; and if it could not quite live up to its past, which included the twenty-six years of Goethe's management when it was the nearest thing to a national theater in Germany, the dynasty could not be faulted. They would have welcomed another Goethe, or another Schiller, were that possible.

Still, entrancing as Weimar was, it had its weaknesses. In fact, it suffered from the very qualities that made it idyllic. Amateurism was Weimar's first weakness, as seen in many of the works of Goethe: two-thirds of his extra-curricular activity falls into the category of inspired dabbling. His studies in botany, optics, and minerology were

merely games played by a genius with scientific toys, and of no extrinsic value. He was, in short, a poet in a position to indulge his curiosity about the natural world, the operations of government, and a hundred other things, and the same was true of all Weimar sages working within that cozy vacuum. In a way, it was intended to be so. It was their very imprecision, which had a peculiarly German sense of natural totality, that was admired. This, along with its humanism, defined the Weimar style.

Different as they were, Weimar's great men were distinguished by a metaphysical apprehension that marked them members of the same tribe: they shared a contempt for politics, they possessed an other-worldliness and collective superiority complex, and they enjoyed a deep sense of belonging (Perenyi, 1974, p. 279). Weimar lacked the evils of war, capitalism, and the industrial revolution. Its philosophers found no issue comparable to, for example, slavery. In its heyday, Weimar journalism might have emanated from the moon. Its little magazines, Schiller's Die Horen, for example, were very idealistic to a fault; they achieved a monumental irrelevance. Goethe realized the drawbacks to Weimar's seclusion, especially after he began to travel. He saw the limitations of the small audiences and the feebleness of courtly approval as opposed to the bracing give-and-take of great cities, and came to understand that his liberty was an illusion. The French Revolution scarcely

registered on Weimar's insensitive social seismograph. Democratic as its rulers were, they were absolute monarchs; a situation that did not change until 1848 (Perenyi, 1974, p. 280).

The Influence of Franz Liszt, Hofkappelmeister

Franz Liszt (1811-1886) was one of the most remarkable and fascinating of the Romantic personalities. He was a virtuoso pianist-composer who left the imprint of his virtuosity on almost all subsequent pianists. Born in Hungary, he studied first in Vienna and then in Paris, where he became known as a concert pianist. He later moved to Weimar. At the age of 19, and already an acclaimed virtuoso pianist, Liszt was overwhelmed by the technical brilliance of the great Italian violinist Niccolò Paganini (1782-1840) and tried to do for piano technique what Paganini had achieved for the violin. Liszt inaugurated the recital as a popular form of musical presentation. As a champion of program music, he was responsible for the invention of the symphonic poem, also called tone poem.

Irresistible to women and an incredible showman, Liszt left a trail of broken hearts from Paris to Moscow. Aside from his Don Juan activities, he was one of the most unselfish and generous musicians who ever lived. Liszt was one of those who provided the musical and financial support crucial to Wagner's success.

In 1847, Liszt made a momentous decision to end his career as a traveling concert pianist. He wanted time to compose. His career as a traveling virtuoso was becoming increasingly annoying to him. Liszt had visited practically every country in Europe including Spain, Italy, Rumania, Portugal, France, Russia, and Turkey, in eight years of nonstop travel. He frequently played in a different town every night. Thousands of people heard him. The time in which Liszt traveled was still the age of the stagecoach, and traveling was both time-consuming and exhausting. It was a difficult pace to maintain (Walker, 1970, p. 65).

Earlier, in 1842, Liszt had been offered an appointment at the court of Weimar which he now decided to accept. All of Europe was amazed that he chose little Weimar for his permanent domicile when he might have settled in any of the great European centers. Weimar was at the time a tiny town with about 12,000 inhabitants. As was the case with similar capitals of the smaller German Duchies, a certain degree of culture in court and professional circles was counterbalanced by an almost complete lack of sophistication among the people as a whole. With his experience in such capitals as Paris, London, Vienna, and Berlin, he must have known from the first that quaint little Weimar could, at best, provide him with only limited resources for the realization of his goal to

make the town a musical center comparable to its literary glories of the past (Newman, 1934, p. 163). Liszt had principally two reasons for choosing Weimar. First, there was the classical appeal of Weimar with its Goethe and Schiller traditions. Second, there was his conviction that, it was, as he put it, "better to be first in a hamlet than second in Rome" (Friedheim, 1961, p. 107).

The position at Weimar was a rather desirable one in that Weimar had an orchestra and an opera house. Liszt wanted to master the orchestra, and no better way could be devised than to have one at his command. Also, his duties would be relatively light and he would have the time he desired for composing. The job also carried with it free residence, the Villa Altenburg, which Liszt was to make famous throughout the musical world. It was here that the master was to take charge of Weimar's musical life and turn it into a center for all the arts (Walker, 1970, p. 67).

Liszt's plan for the development of music at Weimar was disclosed in a letter to Marie d'Agoult. He states:

Weimar under the Grand Duke August was a new Athens; let us think today of constructing a new Weimar. Let us renew . . . (those) traditions. Let us allow talent to function freely in its sphere . . . and arrive little by little at the triple result that should constitute the whole politics, the whole government, the Alpha Omega of all Weimar. A court as charming, brilliant and attractive as possible; a theater and literature that neither rots in the attic nor drowns in the cellar; and finally a university (Jena). Court, theater, university, that is the grand trilogy for a state like Weimar that can never have anything important in the way of commerce, an army or a

navy. There it is, my principal theme that I will sound every note of in the distant hope that some good may come of it. . . . (Perenyi, 1974, p. 285)

Upon his arrival at Weimar, Liszt had to build everything from the ground up, even audiences for concerts. This was, however, more a challenge and incentive than an obstacle. Liszt had unlimited powers and an unbounded belief in himself. A master interpreter of music, he recreated masterpieces and gave them such new impetus that the effect was irresistible. In addition to the concerts given in the Ducal Palace by command, he conducted four programs at the Opera with Beethoven symphonies as their principal feature (Friedheim, 1961, p. 107).

When Liszt ended his career as a virtuoso and accepted a permanent engagement as conductor of the court theater at Weimar, he did so with the distinct purpose of becoming an advocate of the rising musical generation, through the performance of works which had little chance of seeing the light of the stage. In short intervals, some twenty operas by living composers were either performed for the first time or revived on the Weimar stage. From all sides, musicians and amateurs flocked to Weimar to witness the astonishing feats to which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. It was at these gatherings that the musicians who formed the so-called "New German School," until that time unknown to each other and divided locally and mentally, came first to a

clear understanding of their powers and aspirations (Searle, 1980, p. 30). In Weimarian parlance they were known as Murlis (a word said to mean Moors) and Murlship was defined, roughly, as adherence to the modern school. The Murlis lived and studied in Weimar, but Liszt usually traveled with one or another of them, and sometimes with the whole crowd. "The music of the future" was a slogan as fight-provoking as any, and to conservative Germans doubly offensive when they considered the source. In March 1860, a belligerent Brahms and an unwilling Joachim were drawing up a public declaration "deploring and condemning . . . the productions and new unheard of theories of the leaders and followers of the 'New German School' . . . as contrary to the inner-most nature of music." The Brahms-Joachim manifesto was an incoherent ideological document. Its burden was the personal dislike, by men who were unworldly, conservative and provincial, for a foreigner who was none of these things (Perenyi, 1974, p. 288).

It is, nonetheless, amazing to observe what Liszt accomplished between 1848 and 1858 in transforming little Weimar into a musical mecca. His powers of endurance were phenomenal. He conducted the concerts and the opera in Weimar and took the podium innumerable times in other cities. He gave scattered piano recitals and composed industriously. Symphonic works, masses, oratorios, choruses, instrumental solos, and songs poured from his pen; he wrote books and

articles; he inaugurated the first "Master Classes for Higher Piano Playing," taking no payment from the pupils. Berlioz's Harold in Italy Symphony and several of Liszt's larger works were produced.

He also introduced evenings of chamber music at which modern works took their place beside the classics (Friedheim, 1961, pp. 110-111). Though he did not accomplish all he wished for Weimar, because of unfavorable circumstances, the little town continued to rank high among German art centers.

Liszt converted Weimar into a workshop of a unique kind; it was the only place in Europe where new music, neglected music, "difficult" music could be regularly heard (Searle, 1966, p. 258). There was nothing like it then, and there have not been many such experiments since. An almost incredible individual, Franz Liszt was comparable, in some respects viz. his genius for organization, to Napoleon. There is little wonder that he won the affection and admiration of all those with whom he worked or came into close association.

Court Opera

As Hofkappelmeister Liszt did much to promote opera at the Court of Weimar. He planned to present, at least once a year, a new opera by a German composer. This was a time when fairly good, but not brilliant, results were being obtained at various German ducal theaters by conductors who were very

serious and hard working. Despite its great cultural past, Weimar was no glittering exception. Johann Hummel (1778-1837) had been Kappelmeister in the 1830s and, before he died, he was instrumental in introducing yearly two symphonic concerts in Weimar at a time when few outside the musical profession knew the repertoire of instrumental works. Hummel was succeeded by Jean Baptiste Chélarde (1789-1861) who was less competent. When Liszt shared conducting responsibilities with Chélarde and was temporarily away in 1851, Genast, the stage manager, wrote to Liszt:

The performance of Robert le Diable was disgraceful! I have neither the courage nor the desire to recount the mistakes and many foolish things perpetrated by that ignoramus Chélarde, with the continual smirk on his face. . . . He could smile while I was in despair. Not one number was without errors. Tomorrow we are doing La Vestale. We have already had two rehearsals and the second one was worse than the first. The man seems to do his very best to throw the orchestra and singers into the greatest confusion. May heaven guard you and all your beloved ones and bring you back to us very soon. (Friedheim, 1961, p. 106)

Joachim Raff was even more dramatic in his letter to Liszt:

Our theater gets worse every day! We have just had two performances of Freischütz and The Magic Flute and the blunders that occurred were such as to offend the ears of even the most patient, harmless and unmusical listeners, many of whom left the house before the end of the opera. Should your absence be prolonged for longer than a few months, you may rest assured that you shall not find some of us here on your return. We are left entirely to our own society because there is no one worth associating with in this damned village. One loses heart, joy in work and belief in Art. (Friedheim, 1961, p. 107)

These two accounts of the state of opera indicate how much faith the musicians and those associated with the Theater had in Liszt--to make things right.

Liszt's career as a conductor of opera began promisingly with a carefully rehearsed and devotedly performed Fidelio. He followed the production of Fidelio with Tannhäuser by Wagner in 1849, its first performance outside Dresden. Nobody, except for Liszt himself, fully appreciated his reasons for presenting the work, as only a few musicians knew it, and even fewer thought highly of it. Even Wagner regarded Liszt's interest as merely a gesture of friendship and justifiably feared that the presentation would be inadequate with local artists, and only part of the regular company. He attended one rehearsal and was convinced that his music was in reliable and capable hands (Friedheim, 1961, p. 111). Hans von Bülow, the pupil who became his son-in-law, laid much stress on Liszt's "radical rejuvenation of opera," by which Bülow meant that Weimar productions of Wagner were executed at a time when no other German house would touch them. It was Bülow's estimate that carried the day in Germany, where even those closest to Liszt had little faith in his music (Perenyi, 1974, p. 283).

Liszt gave other composers much consideration as well. Schumann's non-symphonic works were more consistently presented in Weimar than anywhere else. His opera Genoveva was in no other repertory. His hybrids for voice and

orchestra, mostly slighted in other cities, were given in Weimar with particular care: Faust in 1849; the premier of Manfred in 1852; Paradise and the Peri in 1857. Liszt gave Berlioz's Benvenuto Cellini its first (and for many years only) hearing after its disastrous debut in Paris in 1838. Benvenuto Cellini won only a moderate success in Weimar and none at all elsewhere, and it quickly disappeared from the repertoire. In Berlioz's case, Liszt did the unprecedented for a living composer by devoting two festive weeks to Berlioz's symphonic works in 1852 and 1855.

Liszt's revival of older music was indicative of the fact that he was not limited to modernism. Gluck, almost forgotten, was strongly represented with a production of Orfeo in 1854, of Iphigenie in 1856. In the same year he produced Beethoven's Fidelio, Schubert's Alfonso and Estrella was produced. Producing Schubert's opera was a labor of love for Liszt because of its cumbersome libretto which had to be drastically revised. Of course, there was a certain amount of stuffing, that is, producing operas that would not detain modern audiences, and probably would not have detained Liszt had the composers not been his friends and associates. On the other hand, operas by composers Raff (King Alfred), Lassen (Landgraf Ludwigs Brautfahrt), and Rubenstein (Siberian Hunters) were also hits with Liszt's public and, although Weimar had no choice but to take what he gave, he did not expect toleration of a steady diet of Lohengrin, for

which the house usually had to be papered (given free tickets). For the same reason, he did not try to cut out old favorites--Rossini, Donizetti, Bellini--who, for that matter, were his favorites also. At times Liszt would go out of his way to flaunt the pleasure principle: Because Rossini's Le Comte Ory "bubbled like champagne" he ordered magnums of it served during the second act (Perenyi, 1974, p. 284).

Often times Liszt's plans were hampered by many of those persons whom he sought to promote with Wagner being most prominent. The "New German" movement was frequently impeded by Wagner because of his injudicious outbursts of temper and bad taste. One such outrage was his pamphlet Das Judentum in der Musik (Jewry in Music), a long discourse filled with antisemitism, envy, unjust arguments, and malice. Reproved by Liszt, Wagner's defense was that he only "wished to frighten certain people"! The most grievous result of this publication was that it frightened the wrong people, for the intemperance of the booklet turned away a large contingent of those who had become adherents of Liszt, Wagner, and the "music of the future." The confirmed opponents of the new school had powerful representatives in the press and they utilized Wagner's indiscretion to let loose an added flood of abuse and enmity directed at him, at Liszt, and at all modernists. Wagner's pamphlet was one of the causes of Liszt's failure in his efforts to found a special theater in Weimar for Wagner, where the "Bayreuth" of the future should

have been. The irony of it all is that, despite Wagner's antisemitism, the whole Bayreuth project was carried out by wealthy Jews, aside from King Ludwig.

Unfortunately, it was upon Liszt's head that the full fury of the storm fell, engineered by those who hated the new music and its composers. A major accusation against Liszt was that he employed the Ducal orchestra in Weimar as a medium for the performance of his own "unworthy" works. At least no such reproach could hold up in regard to the Weimar Opera, for after his single effort at age fifteen, Liszt wrote no operas and even declined to set the libretto of "Wieland der Schmied" when Wagner offered it to him (Friedheim, 1961, p. 112).

Cornelius and Liszt

One of Cornelius's main reasons for taking up residence at the Altenburg was to become familiar with the early works of Wagner. He also sought and obtained Liszt's counsel concerning many of his compositions. In his account of his first meeting with Wagner, Cornelius expressed the joy of his early days at the Altenburg. Liszt and his entourage had traveled to Basel to see Wagner and to hear performances of his works.

Wie fröhlich waren unsere Abende, wie laut unsere Nächte! Das Motiv des "Fliegenden Holländers" war unser Erkennungszeichen auch in sternlosem Dunkel, die König fanfaren aus dem "Lohengrin" unser letzter Gruß, wenn wir uns von Liszt trennten. (Istel, 1904, 3:325)

How joyful were our evenings, how noisy our nights. The motive from Der Fliegende Holländer was our password in a starless night, the fanfare of the King from Lohengrin was our last greeting when we parted for the night.

Cornelius's role at the Altenburg was a unique one. He was not a virtuoso pianist, a recognized composer, or poet. Liszt seemed impressed with his literary skills and saw in him the answer to his need for a secretary and translator. Cornelius began writing his occasional articles for Neue Zeitschrift für Musik, his first being a review of chamber and house music in 1855 (Seeley, 1980, pp. 8-9).

In 1863 Cornelius began composing the series of song cycles and groups of songs. While in Wallerfangen, he composed a group of six short songs and described the experience in a later autobiographical sketch:

Der dichter in mir war . . . unter großen Wehen geboren; der Musiker war ein Angstkind von jeher; . . . da kam aber nun das Glückskind, das von beiden das beste hatte und mit freiem künstlerischen Gebahren in die Welt lachte. Das war der Dichter-Musiker. Mein Opus I war da. (Cornelius, 1905, 3:8)

The poet in me was born through much pain. The musician had always been a child of anxiety. . . . Finally, however, arrived the child of fortune, with the best of both worlds, laughing in free, artistic birth. Here was the poet-musician. My Opus I had arrived.

The Opus 2, Vaterunser, was also being conceived during this time, and many other songs followed including "Trauer und Frost," Opus 3, and three songs for high voice, "Lüberslieder," Opus 4, which were dedicated to the Princess Marie von Sayn Wittgenstein. Cornelius appears to have

composed no works for solo voice in 1855. The Rheinische Lieder, Opus 7, were written in the summer of 1856 and the Brautlieder were written soon afterwards at Bernhardshütte. The famous Weihnachtslieder, Opus 8, was the last cycle composed during this period. Cornelius was not much influenced by the mentality of the German literary Romanticism of his generation, nor was he attracted to the historical or mythological; thus, in his poems, little conflict or strong contrast is found. Cornelius soon turned to operatic endeavors and to Der Barbier von Bagdad.

After a few years at the Altenburg, Cornelius felt that his continued proximity to Liszt was exercising the worst possible influence upon his creative faculties. Finding the atmosphere increasingly oppressive, Cornelius left for the Bernhardshütte to compose and to find himself again (A.J.J., 1906, p. 822). "The past days I have been very busy, but ah! I must say, only with the tiresome translations for Liszt. This must stop! I can see, however, that as long as I remain here, there will be no end to it" (Cornelius, 1904, 1:189).

While at Bernhardshütte Cornelius translated Anton Rubenstein's opera Siberian Hunters and Berlioz's Benvenuto Cellini. It was during this time that Cornelius vacillated between enjoying and thriving in the intellectual atmosphere of the Altenburg or stifling from it. In a letter to the Princess Wittgenstein Cornelius confided ". . . how offensive these disagreeable, vehemently, feuding voices sound to me.

It is like a room full of seething, shrieking men who are drunk on wine" (Cornelius, 1904, 1:268).

Cornelius understood, perhaps better than any other member of Liszt's circle, that with due reverence and friendliness toward the members of the New German School, it was important to maintain a distance and to cling to his own individuality. This stance was not at all easy to attain and Cornelius had to endure much unpleasantness as a result of it.

In October of 1854, Cornelius was back in Weimar working for Liszt and in a decidedly bad temper because Princess Wittgenstein, and she a Russian, ventured to criticize his translations of Liszt's articles (written in French) and to pull his well-turned sentences apart. Cornelius always took pride in himself and stood firmly by his convictions. He was apparently the only one in Liszt's circle who had the courage to express his opinion without fear of reprisal. Princess Wittgenstein stated at a dinner party that "Liszt scores better than Berlioz" and asked Cornelius if he agreed. His answer was an emphatic "No!" "But I blushed all over," he writes, "because I had dared to contradict the dear, great lady in the silk dress. Yet my 'No' is more precious to me than all the treasures of the world. . . . Whoever puts the question of my conviction to the test of a simple Yes or No, shall hear Yes or No as I may think right, even if he is the Emperor of China himself" (A.J.J., 1906, p. 822).

Despite his frustration in the service of Liszt, Cornelius was nonetheless glad for the association of their names after the publication of translated works, which enjoyed widespread circulation. Cornelius expressed his gratitude for Liszt's help and encouragement by dedicating to him an extended setting of Psalm 13 for Tenor, Chorus and Orchestra, published in 1855. It was also quite apparent that Liszt respected Cornelius as a person, associate, composer, and poet, for he set to music two of Cornelius's poems, "Weimar Volkslied" (for male chorus, 1857) and "Wieder mocht dir gegengen" (solo lied, 1860); he also dedicated a setting of Psalm 61 to Cornelius (Cornelius, 1904, 1:443).

Perhaps the highest expression of admiration for Cornelius was for Liszt to produce his first opera, and also the first written at the Altenburg, Der Barbier von Bagdad. This was the last opera Liszt conducted in Weimar in 1858. Sentiment had turned against Liszt because of his open support of Wagner and the expensive production of Wagnerian works in Weimar. The first performance of Der Barbier was an outright fiasco and encountered a degree of opposition unparalleled in the annals of Weimar, though through no fault of Cornelius or the opera. It was provoked by an anti-Liszt faction, led by Intendant Franz Dingelstadt, which had been gathering for sometime in Weimar determined to overthrow Liszt's rule. Some objected to his private life, others to his continued espousal of new music; still others resented

his dictatorial control over musical style. This clique came out in full force to create a scandal at the premiere with such effect that the Barber had no repeat performance. Liszt, outraged, resigned his post. With Liszt's resignation came the end of a very productive musical period in Weimar.

Cornelius and Berlioz

On a trip with Liszt to Leipzig, Cornelius met Berlioz. He describes their meeting in "Ein Kunstfahrt nach Leipzig," an article for the Echo in 1854. It was Cornelius (then a youthful thirty) who launched the slogan of the three B's-- the original three B's.

On the heights where Bach and Beethoven already dwell, there will the third great "B" first find recognition. For if I mistake not, the specific polyphonic musician in Berlioz controls the poet, in such a way as to create within the symphony a dramatic form fit for his variegated expression.

Allow me then in concluding, to sound a small fanfare for my favorite modern master, for the proud and daring hero, Hector, for the many-voiced composer and many-sided writer Berlioz, who is also one of the humorists of our nineteenth century, three cheers, now Bach! Beethoven! Berlioz! (Barzun, 1950, 2:76)

Berlioz's personality and music made an overwhelming impact on Cornelius, who later began translating literary and musical texts into German for him; the first of these was La Damnation de Faust, from a French version roughly based on Goethe. When corresponding with Cornelius concerning the

endeavor, Berlioz was cordial but businesslike. In the letter of January 2, 1855, he was given the task of adapting the melody for the newly translated text, "Pour le Premier Ballade Le Pecheur, veuillez essayer d'adapter a la musique les vers originaux de Goethe en faisant tous les changements dans la melodie que ces vers necessiteront." He was also given responsibility for finding an actor to portray a certain part ". . . quand vous connaissez l'ouvrage et le genre de talent que le role reclame, vous voudrez bien l'indiquer a Liszt pour qu'il demande de ma part a cet artiste d'accepter la tache assez difficile de représenter ce personnage" (Max-Weber, 1973, pp. 236-237). This portion of translation was one of several performed during the 1855 Berlioz Festival in Weimar. Berlioz was in Weimar for two weeks preparing performances at the court on February 17th and in the theater on February 21st. Among the many other services performed for the event by the Neu Weimar-Verein, the copying of parts fell to Cornelius. As a result, he became familiar with excerpts from such works as Romeo et Juliette, La Damnation de Faust, Benvenuto Cellini, Le Captive, the Symphonie Fantastique, and the oratorio L'Enfance du Christ, having also prepared the German translations of texts and program notes. Cornelius later made arrangements to have his translation of L'Enfance du Christ published. He expressed much satisfaction for having done the translations for the famous French composer and

received a generous honorarium for having done the work (Cornelius, 1904, 1:95). After this he was frequently employed by Berlioz and was always paid as generously as he was treated politely. In fact, the two musicians became friends.

Cornelius maintained correspondence with Berlioz during the next several years, and in a letter to his bride-to-be (dated December 22, 1866), he related having completed a later translation of Les Troyens for financial rather than artistic benefit (Cornelius, 1904, 2:463).

Barzun indicates that Berlioz was also aware of Cornelius's compositional ability. "Of the new musicians who came to Berlioz's attention he seems not to have missed a single one . . . in Germany, besides Mendelssohn and Wagner, Berlioz saw at once the merits of Cornelius, Joachim, and Brahms (Barzun, 1950, 2:261).

Vienna (1859-1864)

With Liszt's resignation and subsequent departure from Weimar, Cornelius's reasons for remaining had virtually disappeared. He left Weimar almost immediately, and after a short stay in his native town of Mainz, he arrived in Vienna on April 12, 1859. Cornelius lived in the most modest circumstances, dependent on private music lessons and financial support from his relatives, yet happy because of his many contacts with composers, poets, and musical

dilettantes. He and Brahms, whom, like Schumann, he had come to know in 1852, respected each other; he was friend and advisor to Carl Tausig; and he felt a particular reverence for Friedrich Hebbel and his Hibelung trilogy. Cornelius carried with him to Vienna his four books of songs which he revised for publication. The songs were, however, rejected by several publishers, and the major accomplishment of this period in his life was the completion of his second opera, Der Cid, for which he again wrote both text and music. A major translation project was that of Liszt's Die Musik die Ziguener which was published in 1861.

All of the aforementioned relationships and influences were overshadowed by the fascination exerted by Wagner, whose circle Cornelius eventually entered, when Wagner was in Vienna for the production of Lohengrin, followed by Tristan und Isolde. Brahms is mentioned frequently in Cornelius's correspondence over the next few years. However, December of 1864 brought the close of the friendship between he and Brahms. Cornelius felt that Brahms was "too self-serving and too self-endearing" and had long since ceased to seek the company of him, making it clear in his diary that it was Brahms who had sought the company of Cornelius (Cornelius, 1904, 1:794).

Cornelius continued to improve his piano technique and worked on Bülow's studies, which he regarded as very difficult and most suitable for the development of fingering

(Cornelius, 1904, 1:758). Articles for the Österreichische Zeitung and the Allgemeine Zeitung were written during this time. He set to music poems of other poets, among them his friend Fridrich Hebbel, as well as the poems of his own Opus 5. In 1864, he also broke from the "tyrannical friendship" of Hebbel in his quest for freedom and originality (Seeley, 1980, pp. 25-26).

The number of references in Cornelius's diary and letters are indicative of the depth of the friendship he had with Richard Wagner and reveals the tenacity with which Wagner at times pursued it. Their first encounter was that brief meeting in Basel, October 6, 1853, with Liszt. While at the Altenburg, there can be no doubt that Cornelius became well-versed in Wagner's musical and literary philosophies.

Cornelius was the first to tread Wagner's path without losing sight of his own course. Others who came under Wagner's influence were constantly threatened with the loss of their artistic individuality, a danger Cornelius clearly recognized.

Soon after their second meeting, in Vienna, which was to begin a very trying friendship between the two, Cornelius wrote:

Ich kann mich kaum noch wieder auf mich selbst besinnen, da Wagner wieder abgereist ist. . . . Mit Wagner waren wir täglich zusammen. . . . Ich habe den ganzen Tristan von ihm singen hören. . . . Tristan ist gewiß den größte musikalische Werk, das seit Beethoven geschaffen wurde. Die Partitur ist eine Wonne zu lesen. . . . Wagner kommt am 15 August wieder hierher und bleibt, bis er die Oper

die ersten drei Male dirigiert hat. Bis dahin und überhaupt nimmt er festen Sitz in Karlsruhe. Wer weiß aber, ob er nicht in Wien gefeßelt wird! Die Geruchte über seinen persönlichen Verkehr, die sehr verbreitet waren, sind höchst abgeschmackt. Er ist der einfach lebenswürdigste Mann von der Welt; ich habe ihn herzlich lieb gewonnen. . . . Er will mir über meinen Cid einen Brief schreiben mit Veränderungsvorschlägen am zweiten und dritten Akt. (Cornelius, 1904, 1:594-595)

I can hardly think once again about myself since Wagner first returned. . . . We (Tausig and I) have been with Wagner daily. . . . I have heard him sing all the way through Tristan which is surely the greatest musical work created since Beethoven. The score is a delight to read. . . . Wagner will return on August 15 and remain until the opera has been directed by him three times. Between now and then he is making his place in Karlsruhe. Who knows, perhaps he will settle in Vienna! Rumors concerning his personal business, which are widespread, are absurd to the height. He is the most simple, kind man of the world; I have become enamoured of him. . . . He is going to write a letter to me concerning Cid with suggestions for revisions of the second and third acts of the libretto.

Cornelius soon had a glimpse of the other side of Wagner's character. Wagner borrowed Cornelius's initials to attain publication of an article in the October 8, 1861, edition of Österreichische Zeitung in an effort to gain additional publicity and support for Tristan. This article flattered the Kappelmeister of the Vienna Hofoperntheater (Court Opera Theater) for his choice of Tristan for its previous season. Wagner even went so far as to have an unknown deliver it and read the proofs.

According to Edgar Istel, the editor of volume three of Cornelius's Literarische Werke, there was an understanding between Wagner and Cornelius that the former should use the

latter's initials. Cornelius's son, however, shows that this was not so. Peter was known to the editor of the paper, Wagner was not; and he made use of his friend's name without his knowledge and consent, no doubt thinking he was being both humorous and clever. Peter was angry at first, but relented when Wagner assured him that perhaps the fate of Tristan depended on the article. Cornelius apparently forgave Wagner for this infraction, for when the Tristan rehearsals began Cornelius took an active part.

When things went badly, Wagner decided to visit Paris, where he planned to write the libretto of Die Meistersinger. "Wagner has strengthened me miraculously," Cornelius wrote to Tausig. "I have complete confidence in myself and am proud that we are on familiar terms--auf Du und Du--a privilege Wagner granted me himself in his first letter from Paris."⁴

A splendid testimony of the friendship between Cornelius and Wagner is revealed in another letter Wagner wrote to Cornelius from Paris:

Peter! Listen! On Wednesday, February 5, in the evening, I shall read the Mastersingers at Schott's in Mainz. You have no idea of what it means--what it means to me and what it will mean to my friends. You simply must be present that evening! Get Standhartner to advance you, in my name, the money you will need for the journey. In Mainz I shall repay this at once and give you what you require for the return trip. The thing is settled! I have often thrown away money to worse purpose. This time I shall take real pleasure in it. Do not spare yourself! It will be a memorable

⁴Wagner suggested that he and Cornelius address each other as "Du" as an affectionate gesture.

evening, believe me, and will make you forget everything. You are coming then! If you don't, you are just an ordinary fellow, though perhaps a good fellow, and I shall call you "Sie" again! Addio! Your Richard! (Istel, 1904, p. 339)

Cornelius arrived in Paris in mid-winter for the reading of Die Meistersinger. Because he arrived late Wagner was unsure if Cornelius would come. An attendant at the reading recounted that Wagner paced back and forth, repeatedly looking at his watch and the door. Finally he explained. "We must wait a little more because Cornelius has not yet arrived," to which someone replied, "He is of course in Vienna." Wagner in turn replied, "No, in a few minutes he will come through the door"! (Istel, 1904, p. 327). Almost instantly Cornelius knocked on the door and walked into the room. He was embraced by Wagner and smothered in kisses. Those in attendance sat stunned with amazement and then jumped to meet their dear friend whom they thought was so far away and who suddenly appeared in their midst as if in a fairy tale. After the reading Cornelius immediately took the next train back to Vienna.

In the summer of 1862 Cornelius spent time with Tausig on the sea of Genf. He decided to go there to relax and to practice piano daily and did not bother to send regrets to Wagner's invitation for a visit in Biebrich. Wagner was very upset at this insult and later reminded Cornelius of it. Cornelius apparently had learned that the best way not to be persuaded by Wagner was to ignore him in certain matters.

Cornelius at times grew completely impatient with Wagner because of his inconsiderate egoism. In his diary he wrote:

Wagner! Das ist ein Hauptkapitel! Ach, ich mag nicht ausführlich darüber reden. Ich sag es kurz: Seine Sittlichkeit ist schwach und ohne rechtes Fundament. Sein ganzer Lebensgang mit seinem egoistischen Hang in Verbindung hat ihn in ethische Labyrinth verstrickt! Er hat sich innerlich zu sehr darauf gerichtet, daß seine geistige Größe alle sittlichen Schwächen decken soll und ich fürchte, die Nachwelt nimmt es. (Cornelius, 1904, 1:698)

Wagner, he is a main chapter! Ah, I shall not write in detail. I'll say it briefly: his morality is weak and without proper foundation. He has woven his whole way of life with his egotistical inclination in relationships into an ethical labyrinth. He has judged himself to be of such spiritual greatness that it will cover up his spiritual weaknesses, and I fear, the future generations will not be so kind.

In the spring of 1863 Wagner made his home in Vienna but still traveled extensively, returning Christmas of 1863. He gathered about him his circle of friends and gave them all expensive gifts. Cornelius gave away half of all the gifts he received the next day, perhaps because he could not afford to purchase gifts for those who had blessed him with friendship during the preceding year. Also, he was completely overwhelmed and perhaps turned away by Wagner's solicitous nature (Seeley, 1980, p. 37).

The following year Cornelius was nearing the completion of Der Cid and sensed the need to move on from Vienna. He was hoping to obtain a position at a small court theater where he could study and conduct opera. Wagner was in Zurich and invited Cornelius to visit him. Cornelius also received

an invitation from Liszt in Rome about which he said, "I'd rather go to Liszt than to Wagner" (Cornelius, 1904, 1:765).

Following a trip to Russia in the early months of 1864, Wagner went to Zurich because he could not bear to return to the now oppressive atmosphere of Vienna. He was unhappy everywhere he went. Wagner often sought emotional refuge in his friends and he turned to Cornelius when overcome by depression concerning an absence of financial and artistic support. A most timely answer to Wagner's plea for help came in May of 1864 when he received an invitation to come to Munich in the service of King Ludwig II. Wagner, in need of the intellectual and emotional support of Cornelius, summoned him to come at once to Munich. Cornelius, apparently enjoying the freedom from the oppressive Wagner, did not reply. In retaliation, Wagner sent a very aggressive letter dated May 31, 1864:

Entweder Du nimmst jetzt unverzüglich meine Einladung an, und richtest Dich dadurch für alle Lebenszeit etwas zu einem wirklichen Häuslichen Lebensbunde mit mir ein. Oder--Du verschmähst mich, und entsagst dadurch ausdrücklich dem Wunsche mit mir Dich zu vereinen. Im letzten Falle entsage ich Dir ebenfalls gang und vollständig und ziehe Dich in keiner Weise mehr in meine Lebenseinrichtungen. Von dem Grade Deines Vertrauens, in betreff der Mitteilung Deiner Gründe wird und muß es ferner abhängen, ob wir überhaupt vom Schicksal zu fernem Freundesverkehr bestimmt sind. Du ersiehst hieraus eines--wie sehr ich der Ruhe bedarf. (Cornelius, 1904, 1:768)

Either you accept my invitation immediately and settle down for the rest of your days to some sort of domestic life-bond with me--or, you reject my proposal with scorn, and so expressly disclaim the wish to unite yourself with me. In the latter

case, I, for my part, renounce you wholly and absolutely, and try no more to draw you into my scheme of life. On the degree of your confidence with regard to the ground you have for your conduct it will and must depend whether fate has it in store for us that our relations shall remain friendly. You must see from this how sorely I need tranquility.

Wagner's efforts to lure Cornelius to Munich were almost fruitless. "I am to become the complete Kurvenal," Cornelius wrote to one of his friends. "I have many qualifications for the role, even dog-like fidelity. What Wagner fails to understand is that I am at the same time a bit too independent in character and talent to play Zero to his Figure One. A slave cannot write a Cid" (Istel, 1934, p. 340).

Wagner returned to Vienna in June but Cornelius was away in Weimar working on Cid. Wagner left an angry note to which Cornelius sent an apology for his long silence. He agreed to go to Munich after work on his opera was completed. In a letter to his sister Suzanne, Cornelius wrote:

Und bei Wagner hatte ich keine not geschrieben. . . . Auch wäre ich nur eine Art geistiges Möbel für ihn, ohne Einfluß auf sein Leben, soweit es tiefer liegt. . . . Ich hab mich Wagner nie aufgedrängt. Ich freute mich herzlich seiner Freundschaft, war ihm aufrichtig zugetan in Wort und Tat. Aber sein Leben zu teilen--das lockt mich nicht. Ich habe so was durchgemacht. Mit Liszt. Da tat ich alles naiv, aus innerem Lebensdrang. (Cornelius, 1904, 1:775)

With Wagner I could not have written a single note . . . and besides, I would only be a piece of intellectual furniture for his household, without influence in his life, as far as its depths are concerned. . . . I have never intruded upon Wagner. I have been attentive to our friendship and have

been honest with him in word and deed. But to be part of his household, that does not entice me. I have already been through that--with Liszt. Then I was naive about the inner workings of life.

Still Wagner did not give in, finally writing to Cornelius on October 7, 1864:

Lieber Peter! Im besondern Aufträge Sr. Majestät des Königs Ludwig II von Bayern habe ich Dich aufzufordern, sobald Du kannst nach München überzusiedeln, dort Deiner Kunst zu leben der besondern Aufträge des Königs gewartig, und mir, Deinem Freunde, als Freund behilflich zu sein. Dir ist vom Tage Deiner Ankunft an ein jährlicher Gehalt von eintausend Gulden aus der Kabinettskasse Sr. Majestät angewiesen. Von Herzen Dein Freund, Richard Wagner. (Cornelius, 1904, 1:786)

Dear Peter! I am specially commissioned by His Majesty King Ludwig II of Bavaria to invite you to come to Munich as soon as you are able, to pursue your art there, to execute the King's occasional orders and to help me, your friend, as a friend. From the day of your arrival your annual salary of one thousand gulden will be assigned you from His Majesty's Exchequer. Your Affectionate friend, Richard Wagner.

Cornelius, while in Vienna, had had no prospect of any secure professional post and reluctantly accepted the summons:

An inner voice said: Do not go! His thousand gulden are only a temptation of the Devil's. Everyone about me said: This offer you must accept, this offer really amounts to something! I said: Keep after the Cid, never losing sight of him for a moment; wait for success and, relying on yourself alone, win your own place in the world. This I cannot do when I am with Wagner. He uses me up. The atmosphere about him is too oppressive. He consumes and robs me of the breath of life. (Istel, 1934, p. 340)

Pawning his watch for fare, Cornelius left for Munich on December 29, 1864. The situation that met Cornelius on his

arrival in Munich did not allay his apprehensions, artistic or personal, for once again, the back and forth search for freedom from Wagner's stifling friendship had resumed.

The following is an account of Cornelius's first meeting with the King:

On the morning of January 13, Peter Cornelius, barbered regardless of the expense, and arrayed in his indigent best, was shown into an antechamber of the Munich residence, where, noticing that the sole of his right shoe was split, he had to sit with the dilapidation turned all the time groundwards. He later wrote, "It must have given me, in consequence of my immobility, something of the appearance of a statue." (Newman, 1943, 4:65; Seeley, 1980, p. 42)

Cornelius was quite impressed by Ludwig's dignified appearance and by the simple human-kindness that seemed to radiate from him. His fears over the meeting quickly disappeared. Cornelius was a penetrating reader of men, and he left the meeting thoroughly convinced that his (Ludwig's) was a soul of exceptional beauty and nobility. Such an impression left no doubt in Cornelius's mind that the King might indeed provide for him some means of stable financial security. As for Wagner, Cornelius wrote:

In the eyes of the world my relations with Wagner are indefensible--and they are proving too much for me. Wagner neither knows nor imagines how trying he is with his everlasting ardor, his languishing after the fatal draught (Verschmachten seit dem unseligen Trank) . . . yet I cannot tell him--he does not understand, does not even suspect that our being together draws the very marrow from my soul--that I need solitude, above all, freedom. (Istel, 1934, p. 341)

Accordingly, Cornelius chose not to attend any of the Tristan performances. Instead, he traveled to Weimar for a

performance of the Cid something that irritated Wagner beyond measure and led him to openly threaten to deprive Cornelius of his thousand gulden (Istel, 1934, p. 341).

As was Cornelius's way, he spoke frankly to Princess Wittgenstein in a letter to her June 27, 1865. He stated:

Vor dem aufgeführten Cid war vieles anders, ich konnte schwankend, zuwartend bleiben; nach demselben ist er mir nur zu entschieden, daß ich in der Produktion nicht die Wege des Schöpfers von Tristan und Isolde nach reten kann, sondern im innersten frei meinen eignen Weg gehen muß. Heute mögen meine Freunde dies tadeln; nach lahren werden sie einschen, daß ich recht gehabt. (Cornelius, 1904, 2:177)

. . . Before the Cid was performed things were different. I could suspend judgment, remain expectant; now I am only too sure that I cannot follow the composer of Tristan und Isolde in my creative work. I must go my own way, spiritually independent. Today my friends may censure this; eventually they will realize that I am right.

Cornelius sent Wagner a "cordial, enthusiastic" letter of farewell. Yet no break occurred at that time. Cornelius, after a five-month stay in Weimar, finally returned to Munich, with the financial help of his brother Carl. Hans von Bülow and his wife Cosima arrived in Munich in the fall of the year and through Bülow's intervention Wagner and Cornelius became close friends again. Cornelius apologized. "Wagner, I am heartily sorry. I have been stupid about many things." "Nonsense"! Wagner replied, "Let us be men and forget about it." From this point their friendly relations continued without serious disruption (Istel, 1934, p. 341).

Cornelius's eternal respect for Wagner the composer is revealed in a series of essays written about him and his operas: "Der Lohengrin in Munchen," 1867; "Der Tannhauser in Munchen," 1867; "Beim Jahreswechal," 1868; "Die Meistersinger von Richard Wagner," 1868; "Deutsche Kunst und Richard Wagner," 1871 (Seeley, 1980, p. 46). Concerning the Bülow, Cornelius saw early on the course of events which were taking shape in the Wagner household. His diary and letters to family are a chronicle of Wagner's entanglement with the Bülow couple. As a result of much unpleasantness which followed, the King himself asked Wagner to leave Munich, which took place on December 10, 1865. Of Wagner, Cornelius writes to a friend, "One must simply accept Wagner for the unique being that he is, tolerate him, and love him, for like everyone else he has lovable qualities after all" (Istel, 1934, p. 341).

Munich (1865-1874)

Shortly after assuming his position in Munich as reader to King Ludwig II and as teacher of music theory and rhetoric at the Munich Royal School of Music, Cornelius became engaged to Bertha Jung. He had known her since 1853 as a family friend. It was during their first year of engagement that he produced his sixth and last song cycle, An Bertha, Opus 15. They were married two and a half years later on August 14th.

Cornelius traveled to Meiningen for the Allgemeinen Deutschen Musikvereins where he lived in the hotel with Liszt. He frequently wrote to Bertha and his letters reflected the atmosphere there. "Liszt was truly dear but there is one unique thing--Wagner is, despite all his deceit and storminess, still more dear." Notwithstanding Cornelius's distaste for the morality of Wagner, he was a devoted friend to him (Seeley, 1980, pp. 46-47).

Hans von Bülow became the new administrator for the Königlichen Musikschule which opened in October of 1867. Cornelius had heavy demands on him as instructor of both harmony and poetry; nevertheless, he produced a large number of sacred and secular choral works, Opus 9 through Opus 13, and Opus 17 through Opus 19. He also started a third opera, Gunlöd, but did not live to complete it. During this past period, Cornelius settled down to a rather uncomplicated and domestic life. Plans for assuming the editorship of Neue Zeitschrift für Musik in 1869 did not materialize. His friendships of earlier days were now restricted to rather infrequent correspondence (Seeley, 1980, p. 49).

While Cornelius was killing himself with work in Munich, Wagner was beginning the most brilliant period in his career in Bayreuth. Cornelius's last personal encounter with Wagner, at the cornerstone laying for Wagner's new opera house in Bayreuth in 1872, yielded a disappointingly curt conversation with Wagner, who now had no further need of the

lesser composer's friendship. "We (Cornelius and Bertha) spent two days there and scarcely saw the master," Cornelius reports. "I can count the words that we exchanged." So ended a friendship (Istel, 1934, p. 343).

At the request of Cosima von Bülow-Wagner, Cornelius wrote a new text for some music Wagner had composed in 1835-- in honor of Wagner's sixtieth birthday. He also resumed translations for Liszt and prepared German translations of La Serva Padrona and Alceste.

Cornelius's life was also ending. Before reflecting on his last days, mention of his personality traits is warranted. A primary characteristic of Cornelius was his deep faith. His habits and ethics stemmed from it. He was Catholic and religious, but not dogmatic. He married a Protestant and they had four children, three sons and one daughter. Cornelius turned down a possible appointment in Soest because it was coupled with the demands of a dogmatic lifestyle.

One could characterize him as liberal, and not only in the Christian area. The anti-semitism attributed to him because of his unfailing devotion to Wagner cannot be justified, because it is known that many of his personal and closest friends were Jews: his teacher Dehn, the pianist Carl Tausig, the publisher Schlesinger, who published Vaterunser, which was a deeply religious statement by Cornelius. Honesty must be named as an apparent character

trait of Cornelius. His ethics are connected to this trait, as inferred by his work as a music critic. The standards by which he measured the worth of an artist were seriousness, devotion, determination, and craftsmanship. Cornelius was determined to live by these same standards as attested to by his self-criticism. In addition to his objectivity, Cornelius possessed a modesty which was not flirting. He called himself an evolving being and this evolution in him manifested itself in his enormous struggle for education. He managed this quite systematically in the style of today's "life-long learning." For example, this is how he learned in the course of his life seven languages, which he spoke fluently. He was able to translate works from German and into German.

Two further characteristics were almost inseparable in his lifestyle--his love for his homeland, for the scenery of the Rhine and for Mainz, and his always-ready humor. His great sense of justice also distinguished him, as well as his gratitude, to which Liszt, Wagner, and his brother Carl have testified. Cornelius's struggle for the identity of his feelings, thoughts, and actions served as the connecting trait of his personality which lasted throughout his entire life (Hoffman, 1977, pp. 115-116).

In a letter to a friend, written in 1849, Cornelius evaluated himself:

If I were to pass judgment on myself, it would be in these terms: I have a fair talent for

composition, in spite of the fact that nature has not endowed me with the inexhaustible invention of a Mozart or a Rossini. . . . I can quietly lay claim to one good thing--what little I have is my own property. I do not dig in other people's fields, or adorn myself with others' feathers; so I may hope that when I come to my years of discretion I have, God willing, a certain individuality to display. (Ewen, 1966, p. 101)

On October 26, 1874, having developed a respiratory illness, Cornelius died, just two months short of his fiftieth birthday. Two of his four children, all under the age of six at the time of his death, died soon after him. His bride of seven years died in 1904.

"I know that I must remain unknown for years on my path as poet-musician; but I also know for sure that my struggle will be noted and admired" (Hoffman, 1977, p. 14).

CHAPTER 4
A BRIEF REVIEW OF OPERA IN GERMANY DURING THE
FIRST HALF OF THE 19TH CENTURY

Singspiel

In Germany, the first half of the 19th century was one of transition, uncertainty, and disintegration with regard to opera (Leigner, 1944, p. 51). Opera was very slow in developing in Germany and, aside from the Hamburg operas, only translations of other operas were presented. When the Hamburg operatic venture floundered in 1738, the Hamwurst company in Vienna's Kärntnertortheater was the only German-language Singspiel venture with a permanent home. Wandering troupes gave operatic performances of a popular nature and in the vernacular. This alone helps account for the short-lived and usually simple nature of the early German-language Singspiels. Aside from the fact that most of the casts were actors and actresses who could also sing, as opposed to fully trained musicians, the expense of trying to maintain even a moderate-sized orchestra as well as large-scale works was far beyond the means of almost all of the companies (Branscombe, 1980, pp. 585-586).

Singspiel was the immediate background of German opera; it reached its peak with Mozart's The Magic Flute (Grout,

1980, p. 625). The major literary figures, such as Wieland and Goethe, met with limited success by providing superior texts, and neither added to his reputation or to the permanent repertory of the Singspiel by his contribution to the genre (Branscombe, 1980, p. 586).

Suffering from extremely poor books on one hand and lack of originality on the other, these early operas, Singspiele or Liederspiele, were little more than vague or even direct plagiarisms from the best-known composers of the day. The great number of Quodlibets were the ultimate creations in this direction.

Breidenstein's Der Kappellmeister von Venedig (c. 1844), a typical example of the Quodlibet genre, is full of long quotations from Don Giovanni, The Magic Flute, Figaro, and some of the Dittersdorf works. Apart from Mozart, Ditters von Dittersdorf (1739-1799) was the best of the Viennese Singspiel composers of some pretention (Branscombe, 1980, p. 588). He became one of the most charming composers not only of the Singspiel but of a large number of symphonies, divertimenti, and chamber music. In his comic operas, he captured the fluency of the Italians and the humor of the Germans or, rather, Austrians. By any standard other than comparison with Mozart, his feeling for musical characterization and humor was exceptional (Leigner, 1944, p. 59). Dittersdorf's greatest successes--Der Apotheker und der Doctor, Der Betrug durch Aberglaube, Hieronimus Knicker, Die

Liebe im Narrenhause, and Das rote Kappchen--were all Singspiels, though he sometimes favored the description "komische Oper" (Branscombe, 1980, p. 588).

Ignaz von Ritter Seyfried (1776-1841), who was taught by the greatest masters of his time--Haydn, Albrechtsberger, Mozart, and his friend Beethoven--realized he could not excel his teachers; he filled his twenty operettas and his twenty-five operas with quotations from their works. Judging from the titles of his operas, he undoubtedly had a flair for the comic: "The Ox-Minuet," "Husbands after a Fashion," "The Postman," "The Living Wine-Barrel," and "Rachus Pumpernickel" (Leigner, 1944, p. 90).

In the early 19th century the Singspiel productions were influenced mostly by French opera. In its search for national unity and a sense of growth and direction, the politically stagnant group of states that then formed Germany turned to France as its inspiration for a dynamic alternative society (Warrack, 1980, p. 591).

The serious music dramas of the French opera, mostly horror and rescue stories, were a product of the French Revolution which had a profound effect on the German composers. The social and political upheavals following the Revolution found expression in the operatic books of the period. Floods, earthquakes, shipwrecks, etc. were popular topics of the horror operas. The usual plot of the rescue opera was an imprisoned hero or heroine, who, after long

suffering and almost insurmountable odds, is finally freed, and the villain arrested. Beethoven's only opera Fidelio is an outstanding example of the strong influence of the French composers on their German counterparts (Leigner, 1944, p. 52).

The most important factor to influence opera after Mozart was the new literary concept, Romanticism. The Singspiel became increasingly imbued with Romantic elements, at the same time retaining and even intensifying its national features. These two trends are illustrated by two operas produced in 1816: Undine by the distinguished author and musician E.T.A. Hoffmann (1776-1822) and Faust by Ludwig Spohr (1784-1859), the leading minor German composer of the early Romantic era (Grout, 1980, p. 625). In its contact with music, romanticism tended to give way to complete freedom of emotional expression as an ever moving force rather than make use of the more logical and formal structures of the previous period. The literary movement soon engulfed all phases of life.

The more serious pursuits such as the creative arts and scientific and scholarly fields, history, etc. were also tinged with the romantic concept. Histories of music, musicians' monographs, and musical criticism are indicative of the changed frame of mind (Leigner, 1944, p. 53). The Romantic concept was perfectly valid, but its effect on music, especially operatic music, was at times unfortunate;

the word gained a towering position over the music. Frequently this was only theoretically true.

Legend, fairy tales, horror stories, and magic became the central points of attraction. The same elements can be found in late 18th-century operas, but there was a greater tendency to improve the quality of the text and bring out its innermost feelings. This became an uncontrollable passion in the early 19th century.

Romanticism was very personal and filled with contrasting concepts of music, so much so that not all characteristics of style were present in all forms. Contradictions in style existed between groups of composers and even within the works of individual composers (Wold and Cykler, 1979, p. 174).

A characteristic aspiration of the German romantic was the idea of opera as a fusion of the arts--poetry, music, acting, painting, and dancing--and not just as a conjunction (Donnington, 1978, p. 113). There was one concept that all Romanticists had in common which gave their music a sense of unity: Their music was aimed at the evocation of emotion as its primary function. The concept was based on the premise that a feeling of musical tension is necessary to achieve a corresponding intensification of emotional response (Wold and Cykler, 1979, p. 175).

For the romanticizing of opera, two centuries had provided abundant subject matter: the invitation of

Classical tragedy, the main point for the Florentine Camerata; the appearance of figures from Roman history; the appearance of figures from the early Middle Ages and from the period after the decline of the Roman Empire; and the Spanish dramas with their colorful adventures as well as the Spanish novel--Don Quixote carried the principal role, as hero, in a dozen operas.

After 1750, a new and more colorful source emerged which manifested itself throughout the entire operatic field, the "Turkish opera," with its half comic, half fantastic character. The "Turkish opera" presented a new exotic world and as examples of Singspiel, Neefe's Adelheit von Veltherm (1780) or Mozart's Entführung aus dem Serail (1782). Frenchman André Gretry perhaps contributed most to the transformation of 18th-century opera into Romantic opera. His comedie-ballet, Zemire et Azor (1771), set in a distant part of the Orient (where fairies still intervene in the fate of men), was reworked by a German librettist five years later (1776) and bore the subtitle "Romantic Comic Opera." This new concept, which proved so influential in the realm of opera, had received explicit, verbal expression for the first time. The material used in Gretry's Zemire et Azor was later used by Spohr in 1819 (Einstein, 1975, p. 105).

The fusion of the fantastic with the folklore, and similarly also of the sentimental with the comic, was present in works like Mozart's The Magic Flute (1791), with which the

history of German opera as a whole began. Ignaz Holzbauer's Günther von Schwarzburg (Mannheim, 1777) was considered a patriotic opera. Baldur's Death (Copenhagen, 1778) by Dane J.E. Hartmann was a "heroic Singspiel" with a Valkyrie chorus--seventy years before Richard Wagner. There were fairy tale operas a hundred years before Humperdinck's Hänsel und Gretel, such as Ruhezuhl (1789) by Joseph Schuster of Dresden (Einstein, 1979, p. 106).

It was not within the scope of this study to examine the following composers or their operas in detail. Only the basic and most outstanding features have been mentioned in order to show their positions in the development of German Romantic Opera.

Carl Maria von Weber (1786-1826)

The definitive work that established German Romantic opera was Weber's Der Freischütz, first performed at Berlin in 1821. Weber has been considered the founder of the German Romantic school of opera. He was something of a child prodigy and in addition to his fame as a composer, he was well known as a brilliant pianist, a master orchestrator, and conductor (Wold and Cykler, 1979, p. 194). His opera Der Freischütz ("The Freeshooter") is based on a German folk tale that dwells on supernatural phenomenon and reveals the sentimentality of middle-class personages. The story concerns a gamekeeper's assistant who can win his bride only

if he is successful in a shooting match. But his hand is unsteady, and the prospects are not bright. A comrade, who has long since fallen and sold his soul to the Devil, misleads him into casting enchanted bullets, of which six will hit their mark but one will be directed by the Devil as he wishes. At the crucial moment, it strikes the girl. But Heaven has regard for the mortals: A wreath of consecrated white roses protects the victim and reflects the bullet to the villain. The action is set in the superstitious period after the Thirty Years' War and in the forests of Bohemia (Einstein, 1979, p. 111).

The importance of Weber's Der Freischütz as a landmark of Romantic opera lies in its inventive synthesis of many elements. It includes songs drawing on a melodic style fashioned out of folksongs, substantial arias, popular choruses, ensembles using motivic methods, and functionally colorful orchestration; its subject celebrated popular life while at the same time using the Romantic fascination with supernatural horror in the Wolf's Glen, a graphic depiction of the upheaval of nature, the horror in trafficking with the devil, and the tragic event in store for the hero (Warrack, 1980, p. 594).

Der Freischütz has been called "the most German of all operas." But it is only the material that is German--in the sense of the distinctively German Gothic horror and of the then popular German tragedies of fate. The "German" pieces

in the opera are, after Weber's manner, sharply German: the hunters' choruses, the peasants' march, and the bridesmaids' chorus. Der Freischütz is Weber's own, and because Weber's style is so markedly personal, he set the tone for the entire Romantic German opera (Einstein, 1979, p. 111).

Weber followed Der Freischütz with Euryanthe (1823), a heroic-romantic opera without supernatural elements but with a pseudo-medieval plot, and Oberon (1826), a fairy tale Singspiel. Der Freischütz and Oberon follow conventional German use and employ spoken dialogue; Euryanthe, with recitatives, is exceptional. All three operas make a point of recurring themes in the orchestra to suggest recurrent ideas, characters, or presences, clearly foreshadowing Wagner's technique of leitmotifs (Jacobs, 1974, p. 214).

The elements found in Weber's operas are those which established the German Romantic opera. The stories were often based on medieval history, German legends and folklore, or fairy tale; plots leaned heavily on supernatural and occult elements, as well as the wild and mysterious aspects of nature. Supernatural incidents were treated seriously as intertwined with the fate of the human protagonists. An important element used was the idea of salvation or redemption theme somewhere in the story; German operas differ strongly from French and Italian operas in the importance given to the physical and spiritual background (Grout, 1980, p. 626). Their musical style and forms naturally have much

in common with the operas of other countries: The recitatives and arias are still closed forms but with a new element, the use of simple folk-like melodies, usually to represent the people, "das volk." The orchestra became a powerful instrument in creating atmosphere, moods, and bits of realism. There was a strong reliance on harmony and orchestral color for dramatic expressiveness. Recurring themes became prominent. The overture became a collection of the important melodies of the opera (Wold and Cykler, 1979, p. 595).

The slowness with which Romantic opera spread in Germany was due largely to practical considerations. German life was decentralized and lacked organization. As a result, Germany was for a long time dependent on Hoftheater (Court Theater), in which aristocratic and normally Italian tradition predominated. There were numerous composers who worked on a smaller scale but made notable contributions to the genre in the years after Weber's death (Warrach, 1980, p. 594).

Heinrich Marschner (1795-1861)

If it can be said that Weber had a successor, it was Marschner. He continued to exploit the supernatural, mingling it with an undisputed gift for the comic. His first success came in 1828 with Der Vampyr ("The Vampire"), an opera now remembered mainly because it was one of Wagner's models for Der Fliegende Holländer. Marschner's Templar und

Jüdin ("The Templer and the Jewess," 1829) was adapted from Scott's Ivanhoe. His masterpiece, Hans Heiling (1833), was on a libretto by Edward Devrient from a story by Körner, originally intended for Mendelssohn. Just as the central situation of Templar und Jüdin is similar to that of Lohengrin, so the figure of Hans Heiling, half man and half earth spirit, in love with a natural woman, has many points of resemblance to Wagner's Dutchman (Grout, 1956, p. 370).

Though lacking Weber's imaginative penetration and lyrical gift, Marschner possessed real dramatic feeling. His harmonic sense and gift for vivid orchestration were well adapted to express the supernatural side of Romanticism. In spite of his penchant for the macabre, he possessed an equally typical Romantic love of nature and peasant life that comes out in the comic episodes of his opera (Einstein, 1975, p. 115).

Albert Lortzing (1801-1851)

Alongside the specifically Romantic traits of Marschner was a strong current of lighter, entertaining, comic popular music inherited from the Singspiel of the 18th century. Albert Lortzing was famous for his comic production. His music has a simple charm that fits well to the type of romantic comedy he preferred. Though not a polished composer, and sometimes an overly sentimental one, his works represent the most agreeable type of German comic opera (Leigner, 1944, p. 130). Lortzing's Zar und Zimmerman ("Czar

and Carpenter," 1837), Der Wildschütz ("The Poacher," 1842), and Der Waffenschmied ("The Armorer," 1846) abound in humorous situations like those of the older Viennese Singspiel, with a fresh, pleasant, and often witty melodic style. Some of the ensembles recall the spirit of Mozart. Most characteristic are the simple songs in folk idiom.

Lortzing ventured on the ground of romantic opera, with its supernatural beings and theme of redemption through love. His systematic use of leitmotifs and his powers of musical description are interesting both in themselves and as predecessors of the music of Wagner's Ring. Lortzing's opera Hans Sachs (1840) is one of the numerous sources of Die Meistersinger (Grout, 1956, p. 371). Zar und Zimmerman was important because comic opera was not a major genre in 19th-century Germany.

Lortzing, whose Ali Pascha appeared almost twenty-five years before Der Barbier, was influential because of his comic bass characters such as Van Bett in Zar und Zimmerman. Cornelius was familiar with this opera, having seen a performance of it in Wiesbaden in 1847. He expressed a desire to become a second Lortzing but more noble in every respect (Griffel, 1975, p. 391).

Otto Nicolai (1810-1849)

Nicolai was one of the German composers who felt the necessity of "living under the southern sun to get the proper

operatic inspirations." Discouraged by the conditions in Germany he spent most of his life in Italy writing mainly Italian operas. He was very anxious to write a German opera but felt that "Germany is a country of baboons. She would rather take the worst Italian or French operas than pay for a German one . . . a sad, sad fate to be a German opera composer" (Leigner, 1944, p. 121).

Nicolai was influential to Cornelius through his one remembered (and last) work Die lustigen Weiber von Windsor ("The Merry Wives of Windsor," 1849), a fine comic work which contained elements of magic and atmosphere. It was in this work that Nicolai blended Italian and German characteristics.

Die lustigen Weiber is in the traditional style of German, French, and Italian comic operas with spoken dialogue and an assortment of the usual set pieces. It does, however, offer several important parallels to Der Barbier. The orchestra sets the scene of the mystical Windsor woods and in Der Barbier the zwischenakt (Entracte) describes the exotic environment of Bagdad musically through the use of Oriental themes. Two comic characters in the Nicolai work, Falstaff and Frau Reich, have their counterparts in the Barber and Bostana; and the young lovers, Fenton and Anna, are similar to Nureddin and Margiana. Cornelius matched Nicolai's skill in adapting the comic parlendo style to German. Nicolai, unlike Cornelius, remained free of any Wagnerian influence (Griffel, 1975, p. 394). Chronologically, Cornelius figures

prominently at this time. His operas will be discussed in the succeeding chapters and will not be addressed at this point.

With Nicolai we come to the close of the first half of the 19th century in Germany. From here the succession of composers runs straight to early Wagner. Beethoven's name dominated musical history in the first half of the 19th century, and for many people at the time, that of Richard Wagner seemed equally important in the second.

Wagner created a new form that combined music and drama, certainly operatic in terms of stage performance, but in structure owing almost as much to Beethoven's symphonies as it did to the operas of Gluck or Weber (Headington, 1976, p. 232). With the music dramas of Wagner, the second half of the 19th century completed the return to the original Florentine ideal of opera as drama continuously and flexibly unfolding in words and music (Donnington, 1978, p. 121).

CHAPTER 5
DER BARBIER VON BAGDAD

Cornelius's first creative period as poet-musician concluded with the Wiennachtslieder ("Christmas Songs") in November of 1856, and the most noted evidence of his lyrical word-tone-poetic style is his cycle of songs Trauer and Trost ("Sorrow and Solace") (Hasse, 1923, p. 1). His success was limited to dramatic-musical areas, for he was not a post-classical master of song. Perhaps this was due to the choice of poor texts rather than with a possible one-sided ability of the composer.

The most fruitful period for him was during the years 1854-56, the first half of his life, but his lyrical world-tone style did not reach full maturity during these years. It was during this time, however, that he changed from the subjective style of the lyricist to the objective style of the playwright. This transition from subjectivity to objectivity appears to be spiritually induced. With regard to the blending of word and tone, Cornelius could not explain this type composition when he told others about his work. He asserted that the music was always the base and it gave the inner mood for the text (Hasse, 1923, p. 6).

Cornelius spoke on occasion of his "inner song" when he was composing. This "inner song" sounded so powerful to him at times that it temporarily expelled the words. It had to do with a specific phenomenon that might interest psychologists. The "inner song" referred to the "inner hearing of the entire piece." Individual scenes appeared to him and he conceived music with them (Cornelius, 1904, 3:3). His absolute pitch enabled him to perceive the orchestral sound during the creative process. The hours of tonal harmony with the piece, and then of the words with the tone were some of the happiest in his life. This time was the "holiest and deepest" for him, and he called it "the coming of the Holy Spirit" over him. He then began to weep (Hasse, 1923, p. 8).

The phenomenon is explained thusly: The poet-musician's soul experiences moments in which his dramatic material overpowers him, but the inner perception does not always immediately come to words. Chains of association relating to the nature of sound are awakened to carry this material higher. To this awakened world of sound the word is joined, which adds to it, and in its way becomes a reflection of this world of sound. If it is written down, and one views it again later, it reawakens that world of sound clearly, or unclearly, again and puts the artist in the position of giving his already established inner picture of tone a solid form: The "composing" begins (Hasse, 1923, p. 10).

History of the Text

In the biography of his father, Carl Cornelius stated that the beginnings of Der Barbier von Bagdad "lay completely in the dark." Also, the stimulus came perhaps from the masquerade of fantasy that the Lisztians practiced, in that they called their master "Padischah" and themselves "Muuls," with all possible Oriental nicknames (Cornelius, 1925, 1:224). One thing is certain: The story of "The Barber of Bagdad" was based on one of the stories from A Thousand and One Nights, the best known example of Arabic literature in the world. The narrative bore the title "The Story of the Tailor" (Horst, 1977, p. 122).

Cornelius's is the eighth musical version. To ascertain the amount of dependency his adaptation had to its predecessors, a brief discussion of the other versions is needed. Attention must first be focused on the original "Story of the Tailor" to see how each version differed.

The narrator--the Tailor--tells of a young man with a lame leg who joins a marriage celebration, but when he sees a certain barber among the revelers, he threatens to leave. When asked why, he offers the following tale. The son of a wealthy merchant in Bagdad, he was walking along the street one day and accidentally entered a rarely traveled passageway. He noticed there the most beautiful lady he had ever seen, and she was watering flowers. When she looked up and saw her admirer, however, she closed the window and

disappeared. The youth was smitten by love and remained in front of her house until sunset, when he saw her father, the Cadi, return. He then retired to his home and began grieving because of unrequited love, until an old woman came to him and promised to bring him to the young lady. A rendezvous was arranged for the hour of prayer, when the father was expected to be at the mosque. In preparation for the meeting, the young man called for a barber to shave him. Instead of beginning right away, however, the barber, following an age-old tradition, started an endless stream of chatter. The barber also started to tell the youth's horoscope and found that now was the best time for a shave, since Mars and Mercury were in conjunction. When the young man protested the delay, the barber launched into a self-laudatory monologue. Exasperated by this speech, the youth blundered by calling the barber an unbearable chatterer, whereupon the latter replied he bore the name as-Samit, the silent one, and launched into the tale of his six unfortunate brothers and their gruesome fates. At that, the young man wanted to send him away, but the barber refused. Even begging was fruitless. Finally the barber began to shave him, but with great pauses, in which he gossiped further. The youth told the barber he was invited somewhere in the afternoon, which reminded the barber that he had invited friends for lunch, but had not bought anything yet. The youth fed the barber and left the house just in time to hear

the Selam for Friday called out by the Muezzins. He then went to the young damsel's house and was admitted by the old woman.

But the barber followed him there, and as the old troublemaker waited outside, he heard the father beating a slave for a minor offense. Taking the shrieks of the slave to be those of the youth, he started crying for help and telling the neighbors that his master was being murdered in the Cadi's house. The young man's servants also arrived on the scene and, believing the barber, began tearing their hair in mourning. When the Cadi went out to see what the commotion was about, the barber accused him of murder. At that the Cadi asked why he should kill their master. The barber told him the young man was with his daughter. The Cadi allowed them to search the house; the wailing horde, led by the barber, entered the house. The young man had heard everything from the window and hid himself in the only available place in the young lady's room, a large chest. The barber entered her chamber, saw the chest, found the young man in it, lifted it onto his head, and started out the door. The desperate youth then raised the lid, jumped out, and escaped through a window, but at the price of breaking his leg in the fall. The barber chased him through much of Bagdad but finally lost his trail, until the current wedding party. At that--so continues the storyteller--the young man

went away and the barber told his story and that of his six brothers (Burton, 1962, pp. 418-420).

In this "Story of the Tailor" several characteristics of Arabic love stories are found: (1) love at first sight--a young man falls deeply in love at the first sight of a lovely girl or even the sight of her picture or even at the description of her beauty; (2) the unhappy lover--the unhappy lover becomes sick, becomes insane or, as preserved legend shows, even dies; (3) the old matchmaker--the matchmaker attempts (and succeeds) through untiring efforts to cause the unhappy lover to at least make a visit; (4) the figure of the barber--the envious one, the one who envies the lovers' happiness and attempts to put all sorts of hindrances in the way. Also, the one who is an authority in every field of knowledge; (5) the secretive hiding in the loved one's house at a time when disruption is least to be feared, namely on Friday at noontime, when the Moslems are accustomed to practicing the Friday service with prayer in the main mosque of the city; and (6) the bodily danger when an unmarried couple meet for a delicate tete-a-tete. There are, however, two characteristics of the Tailor story that are not typical: the unhappy ending of the story and the fact that the characters have no names (Horst, 1977, p. 123).

Frenchman Charles Palissot published Le Barbier de Bagdad, Comedie after the original "Story of the Tailor." He changed nothing apart from the character of Arlequin, which

he newly introduced. There are, however, some other things that are different from the original and have to do mainly with subject matter. For the first time the characters possess names: the young man is called Alamanzor, the girl Zulime, the old matchmaker has been changed to a slave with the name Fatme. Arlequin, a slave of Alamanzor's, a comic figure, as well as other slaves of Alamanzor and the attendants of Cadi are newly introduced (Horst, 1977, p. 124).

From this first French edition of The Barber of Bagdad there is an anonymous accurate German translation from about 1772 supposedly written by Johann Heinrich Faber. Additional German editions have been operettas. The third edition is by Wilhelm Mylius from about 1780. In Mylius's work Zulime becomes Sulamith, Arlequin becomes Zulip, and the barber receives the name Sandrapandraback (Horst, 1977, p. 125). The fourth edition, also an operetta, by Johann Andre is also similar in content with the predecessors. The comical slave is now called Osmin, the barber loses his name again and does not portray his own excellent qualities himself, but Osmin does.

Two other editions were by Maximilian Habicht and Friedrich Heinrich, and Alexander Konig (Horst, 1977, p. 126). Of the several translations available for A Thousand and One Nights, Cornelius chose the one by Alexander Konig, which was published in Berlin by Carl J. Kelmman in the first

half of the 19th century (Cornelius, Musikalische Werke, 1903, 3:vi). The Tailor's story begins on the twenty-fourth night. Konig's work came to Cornelius's attention through a conversation with Reinhold Kohler, who provided him with the preserved German edition in the Grand Duke's library (Hasse, 1923, p. 2).

Cornelius, as well as Palissot, kept the essence of the original story but his opera opens with the youth pining away for his unattainable love. The tale ends happily, with the young couple being united, instead of the young man fleeing and being injured.

The Main Characters

In his Barber Cornelius furnished the anonymous people of the "Story of the Tailor" with names and traits like those of other personages in various Nights stories. Nureddin, the hero of Cornelius's opera, has the same name as the protagonist in various Nights stories, including the tale of "Nur Al-Din Ali and His Son Badr Al-Din Hasan" (no. 5) and "Nur Al-Din and the Damsel Anis Al-Jalis" (no. 7). One can readily see the connection with regard to the spelling of the name--Nureddin (Nur al-Din) (Griffel, 1975, p. 404). The barber in Cornelius's opera is called Abul Hassan Al Edn Bekar. Sources for this may have included the tale of "Aboul-l-Hassan 'Ali b. Bakkar," which incidentally, follows the tales of the barber's six brothers in the French

collection. In addition, Ali Edn Bekar is a Persian prince who appears in a number of other tales from the Nights. It is in the treatment of the central figure of the barber that Cornelius deviated from the buffa norm. Heretofore, an old man, usually the girl's guardian, attempts to thwart the young lovers because he himself wants to marry her. The barber, however, is the promoter of love. He assumes responsibility for Nureddin without logical reason and protects the young man throughout the opera. He is an extremely peculiar, attractive character, the Oriental fatalistic philosopher and astrologer.

Margiana, the heroine of the opera, appears in two tales, "Firuz and His Wife" (no. 11)¹ and "The Lovers of the Banu Uzrah" (no. 145) (Griffel, 1975, p. 406). "Margiana" means "the she branch" in Persian and is usually the name of a female slave in the Nights (Burton, 1962, 2:1059). She is also similar in character and name to Morgiane, the soprano heroine in Cherubini's Ali Baba.

The fourth main character of the opera, the go-between Bostana, has namesakes in various Nights tales. She is the daughter of the magician Bahram in the tale of "Qamar az-Zaman" (no. 12B) (Griffel, 1975, p. 406).

¹This tale also contains the name Aboul al-Hassan, which, if combined with Ali ibn Bakkar, forms the name of Cornelius's barber.

The musical characterizations of each of these four parts were also influenced by models from the past, both from "Turkish" and conventional operas. Forerunners of the Barber, a comic bass part, may be seen in Mozart's Osmin (Die Entführung aus dem Serail), and Weber's Omar (Abu Hassan). Non-exotic predecessors include Mozart's Leporello (Don Giovanni), Dittersdorf's Stossel (Doktor und Apotheker), Van Bett in Lortzing's Zar und Zimmermann, and Falstaff in Nicolai's Die lustigen Weiber von Windsor. Of course, the more famous progeny of the Barber include Verdi's Falstaff, Wagner's Beckmesser, and Strauss's Baron Ochs.

Cornelius wanted to create with his Barber of Bagdad a "purely comical opera," which in his opinion did not exist or did not exist in Germany yet. The subject and especially the title alludes to a work that served as an example of the comic opera, namely Rossini's The Barber of Seville. He admired Rossini and apparently intended to create the German counterpart to this opera buffa (Voss, 1977, p. 130).

. . . unsere drei großen Tragiker haben wir in der Musik gehabt, aber . . . der Aristophanes ist noch nicht da gewesen. Ich kenne keine reine komische Oper unter den deutschen modernen Werken; seit Dittersdorf haben wir keinen eigentlichen Komiker unter den Komponisten gehabt; die Blüte der italienischen opera buffa ist in Deutschland erst noch zu erleben. Wem es gelange, die Zeitverhältnisse in ein paar tüchtigen Werken dichterisch und musikalisch aufzufassen und abzuspielen, der hatte noch ein Feld, für den wäre noch ein Platz übrig. (Cornelius, Literarische Werke, I:108-09)

We have already had in music our three great tragedians, but . . . an Aristophanes has not yet

appeared. I know of no pure comic opera among modern German works: since Dittersdorf we have had no real comic writers among the composers; the flower of the Italian opera buffa is still to come in Germany. Whoever were able to capture the spirit of time both poetically and musically in a couple of skillful works would still have a field of activity; there would still be room left for someone like that.

The music of Cornelius's Barber is obviously indebted to Rossini's opera buffa as illustrated by its use of parlando and the virtuosity of the dialogue (Voss, 1977, p. 130). In definite contrast from the libretto of operettas and comic operas, Cornelius wrote an unrestricted text for his Barber. He totally abandoned prose with regard to spoken text, recitatives, and arias. His text is rhythmic throughout. He wrote no recitatives, though the rudiments of such are not difficult to prove. His goal was the opposite of recitative and cantabile; he sought to reduce and to bring the recited and sung text closer together (Voss, 1977, p. 132). By omission of the traditional cadences and the connecting spoken dialogue or "secco recitative," a unifying fusion has been achieved and one section flows into the other with only a vague recognizable separation of arias, duets, or ensembles. Cornelius used no Oriental meters in the Barber, which is unsuitable for German poetry. He did, however, master the rhymed form of the Ghazal (Horst, 1977, p. 126). Text repetitions appear only in ensembles and in conclusions. It is worth noting that nearly all melodies and cantilenes develop from the recitation of the text; they follow the

meter of the verse. This explains the frequency of song phrases, measures, or groups of measures. "Bostana knows full well my pain" in scene 2 of act 1 is an example of this (Voss, 1977, p. 133).



Figure 1. Der Barbier, Act 1, Scene 1, Measures 38-45. Der Barbier von Bagdad, Cornelius, 1904, p. 25.

It would certainly be wrong to infer that Cornelius's work lies entirely outside the Wagnerian style which was dominant at the time. The music is continuous, with scenes instead of numbers; spoken dialogue has been replaced by accompanied recitatives and ariosos. The influence of Wagner is particularly evident in the dramatic and love scenes with regard to orchestration and harmony. Connections with the Italian opera buffa and the French opera comique are also evident in the extended finales of each act, in the comic sections, and in the sprightly overture, which is not thematically related.

There was no piano arrangement of the score to the Barber during the lifetime of the composer, and it was thought to be vocal from the beginning. He knew well (and from memory) the Tannhäuser score and had heard Lohengrin frequently before he began work on the Barber but none of the orchestral principals of Wagner transferred over to the Barber score (Hasse, 1923, p. 16). His absolute hearing enabled him to hear the orchestral sound during its creation. The classical orchestra was adequate for Cornelius's material, to which he added a piccolo. The musical idiom inherited Weber's inventiveness with regard to instrumentation and shows Berlioz's influence in the use of woodwind color and special harmonic devices. For the first time, solo instruments were featured which interject comments or describe details in a pictorial way (Bamberger, 1962, p. 59).

Cornelius originally planned the Barber in one act, with an extended final scene occupying something like a third of the whole work. The result was criticized by his friends, so he put the manuscript away and searched for another subject. After a year he returned to his first version and completely rewrote the text, this time making provisions for arias, duets, and lyrical spots (Cornelius, 1903, 1:241). Later, he decided on two acts of equal length, and it was in this form that the opera was given in Weimar. He cut irrelevant dialogue and reduced the big scene with the barber. Nowhere

is there an excess of phrases that are not proven as physically necessary. He was striving always for the immediate result (Hasse, 1923, p. 15). Following Wagnerian tradition he employed a melody to represent the title role (leitmotif), and it returned throughout the work (Cornelius, 1903, 1:244). Cornelius had to rewrite the scene with the barber several times in that it had what he called "text holes," which continued to give him trouble. Initially, the dialogue was put into iambic meter with the intention of bringing out the seriousness of the situation. The plan was to have the barber appear and sing with all the majesty of his knowledge and bearing. What resulted, however, was a "tapeworm of recitative." Consequently, Cornelius decided to let the orchestra answer the question as to whether the barber should be taken seriously or humorously (Griffel, 1975, p. 399). A lighter, freer version resulted with short rhymes, but the dialogue made no sense; Cornelius decided to cut out dialogue from the barber's narration and prefaced each new stupidity of his bragging with recitative-like words.

The Overture

The original overture, in B minor, was a comedy overture in the older sense of the term; in Cornelius's hands, it abounds in lively counterpoint and outstanding ensemble writing. To Cornelius's joy, Liszt recognized the overture

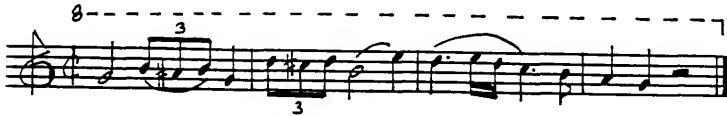
as it should have been represented, "an objectively handled comedy overture." Liszt praised its counterpoint and called it a "renovated Anatreon from Cherubini" (Hasse, 1923, p. 17). Its construction consists of a classical sonatina, for which Mozart's Figaro overture had given an ideal form; it establishes a general mood of gaiety and humor without making any specific reference to the themes of the opera itself (Newman, 1941, p. 46).

The musical world at the time knew Zar und Zimmerman, which was also in a minor key. Lortzing allotted a minor character to a national theme. For deeper reasons Cornelius also took hold of the minor. For him the way to the nonserious led through the serious.

While in Weimar, the strongest musical influence on Cornelius was that of Berlioz. He translated the texts of some of the French master's works into German. His opera Benvenuto Cellini was among those works translated by Cornelius and seems to have made a deep impression on him. Berlioz's influence can be seen by a comparison of the main theme from the overture to Barber with the opening phrase of the Benvenuto Cellini overture. The notes are not at all the same but the relationship of one theme with the other is unmistakable (Newman, 1941, p. 49).



Figure 2. A Comparison of the Main Theme from the Overture to Der Barbier von Bagdad With the Opening Phrase of the Benvenuto Cellini Overture.
a. Main Theme of Overture to Der Barbier, Measures 1-4. Der Barbier von Bagdad, Cornelius, 1904, p. 2.



b. Opening Phrase to Benvenuto Cellini Overture, Measures 1-4. More Stories of Famous Operas, Newman, 1941, p. 49.

Cornelius had long learned to economize with his measures. His graceful lines, which here introduce the second theme played by the cellos, are drawn out 8 measures intermingled with the first violins.



Figure 3. Der Barbier Overture, Measures 60-65. Du Barbier von Bagdad, Cornelius, 1904, p. 3.

This second theme is strongly interrupted by a short rhythmic interlude.



Figure 4. Der Barbier Overture, Measures 67-70. Der Barbier von Bagdad, Cornelius, 1904, p. 4.

The third theme of the overture playfully bounces around and takes the triplets of the first theme with it.

Figure 5. Der Barbier Overture, Measures 121-124. Der Barbier von Bagdad, Cornelius, 1904, p. 5.

The full orchestra introduces a fourth theme and is complimented by the use of the triangle, cymbals, and kettle drums which provide an oriental flavor. Above this the strings move very rapidly.



Figure 6. Der Barbier Overture, Measures 134-141. Der Barbier von Bagdad, Cornelius, 1904, p. 6.

Cornelius has incorporated a string quartet within the overture, and just before the reprise, the quartet plays very rhythmical flurrishes in acceleration for 8 measures using inversions, tremolos, and sfortzandos, and quickly diminishes this action two measures before the reprise. (See Figure 7.) The reprise begins at measure 164 and features the beginning theme, this time in double counterpoint. (See Figure 8.) Cornelius has revealed the influence of Berlioz in his use of woodwind color and ensemble writing. (See Figures 9a and 9b).

Nun wieder auf die Schnelligkeit des ersten Tempo zügend
Accelerando fin al tempo primo

String Quartet

cresc.

decresc.

Figure 7. Der Barbier Overture, Measures 156-163. Der Barbier von Bagdad, Cornelius, 1904, p. 7.

Erstes Tempo
Tempo primo

Fl.

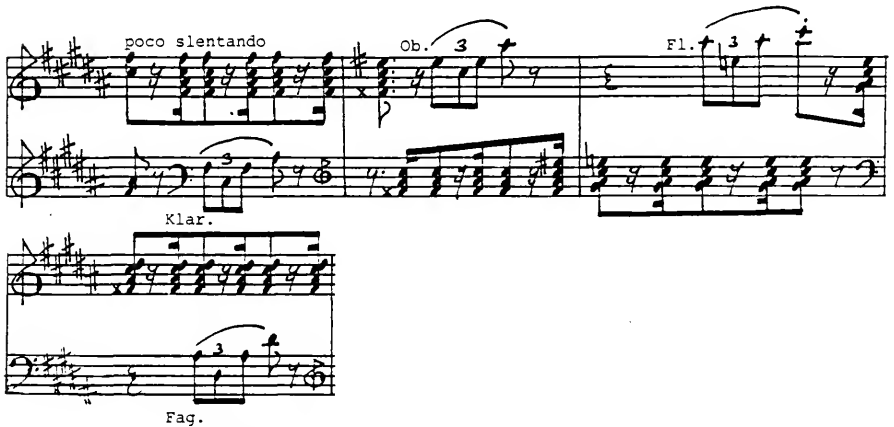
Strings

Figure 8. Der Barbier Overture, Measures 164-167. Der Barbier von Bagdad, Cornelius, 1904, p. 7.



Figure 9. Woodwind Color and Ensemble Writing.

a. Der Barbier Overture, Measures 54-58. Der Barbier von Bagdad, Cornelius, 1904, p. 3.



b. Der Barbier Overture, Measures 240-243. Der Barbier von Bagdad, Cornelius, 1904, p. 9.

Of interest also is the stretto created by the quick shifting of the melody from one instrument to the other.

(See Figure 10.)



Figure 10. Der Barbier Overture, Measures 182-189. Der Barbier von Bagdad, Cornelius, 1904, p. 8.

The second theme is restated, this time by the horns and bassoons, in the key of B major, the key in which the remainder of the overture is cast. Later the cellos, with violins and violas, overtake this melody as counterpoint instruments. (See Figures 11a and 11b.) Pulsating quarter notes are allotted the string quartet to prepare for the scherzando which is to follow. (See Figure 12.)

In the scherzando the motive work becomes livelier and the orchestral development more colorful. Here Cornelius has been a master at counterpoint. Amid the rhythmical configurations he has featured a dialogue between the flute and the bassoon, which is later taken up by the clarinet and violin. (See Figure 13.)

Etwas langsamer
Poco piu lento

Horn, Fag. Klar. Fl.

Figure 11. Violin and Viola Counterpoint.

- a. Der Barbier Overture, Measures 190-195. Der Barbier von Bagdad, Cornelius, 1904, p. 8.

Violin Cello

- b. Der Barbier Overture, Measures 205-215. Der Barbier von Bagdad, Cornelius, 1904, p. 8.



Figure 12. Der Barbier Overture, Measures 216-223. Der Barbier von Bagdad, Cornelius, 1904, p. 9.

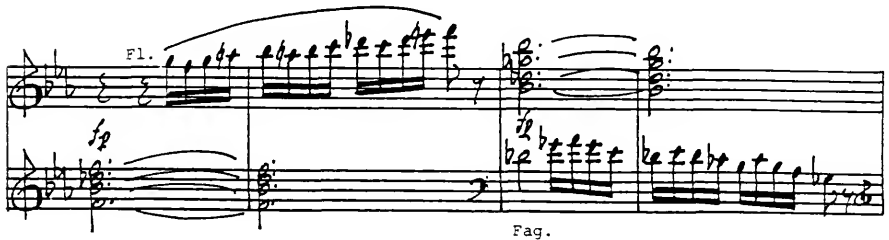


Figure 13. Der Barbier Overture, Measures 266-269. Der Barbier von Bagdad, Cornelius, 1904, p. 10.

The freshness and originality of Cornelius's creative invention is seen not only through his novel application of instrumental tonal coloring, but also in his constant use of variation with regard to rhythm and harmony. He took great pains to avoid predictable turns by unexpected modulations or

harmonic variants. Of interest also is his use of tempo markings which are as varied as his rhythms. In the last section of the scherzando before the finale, within the span of 21 measures Cornelius has used six different tempo markings, some with only two measure intervals, giving a give and take effect. The first fortissimo of the overture is reached in its closing as the full orchestra winds itself up into "stringendo" and then suddenly breaks off.



Figure 14. Der Barbier Overture, Measures 316-326. Der Barbier von Bagdad, Cornelius, 1904, p. 12.

Cornelius has concluded his overture with a musical-comical surprise: the heretofore solemn trombone gives the first glimpse of the Barber seemingly wishing to comment on the action of the overture, but is cut off! (See Figure 15.)

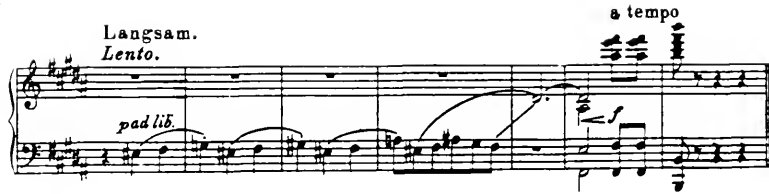


Figure 15. Der Barbier Overture, Measures 327-333. Der Barbier von Bagdad, Cornelius, 1904, p. 12.

Liszt later urged Cornelius to write a new, more descriptive overture, one which incorporates themes from the opera. This second overture, which is in D Major, was completed by Cornelius in 1873, but he died before he could orchestrate it. Liszt orchestrated the overture for him (Newman, 1941, p. 46).

The overture begins with the Barber's theme boldly stated in the brass, followed in turn by the theme of the Barber's song "Bin Akademiker," the melody of Nureddin's appeal to Margiana, the "assignation" duet between Nureddin and Bostana, a suggestion of Nureddin's servants chorus at the end of the first scene with angry interjections of the Barber's theme (Newman, 1941, p. 49). The overture ends with the brass loudly stating the simple phrase which Nureddin says to Bostana as she departs, "Don't forget the barber!" No doubt Cornelius intended for this reminder at the end of the overture to serve as a gesture to the public not to forget his own Barber (Newman, 1941, p. 50).

The First Act

It is early dawn. Nureddin is lying on a couch at his house, ill from his apparently hopeless love for Margiana. Beside the couch is a table full of medicine bottles and other sick room articles. His servants, fearing that his life is in danger, care for him with much compassion. They sing, with hushed voices, a sympathetic little chorus over the sufferer, whom they evidently regard as being on the verge of death. The attitude of compassionate sorrow lies over this choral entrance, around whose melody violins delicately play. (See Figure 16.)

Cornelius's use of mediant augmented seventh chords, which resolve into the accompanying triad, brings the servants' lament to its greatest result. (See Figure 17.)

From time to time Nureddin sighs out the name Margiana in the apparent hope that it will ameliorate his sufferings. He implores her to look down on him once more from her window for the last time, perhaps because his soul is bound for paradise. (See Figure 18.)

To console Nureddin, the servants tell of the delights of the next world with its pomegranites, its dates, its flowers, its rippling waters, and, not least, Eden's daughters with their honeyed kisses. (See Figure 19.)

Chor der Diener Nureddins. Sanft. ...ter Schlum-mer

poco rit.

Wiegt ihn ein Lin - dert mil - de Je - de Pein.

pp

2a.

Figure 16. Der Barbier, Servant's Chorus, Act 1, Scene 1, Measures 4-9. Der Barbier von Bagdad, Cornelius, 1904, p. 13.

The musical score is divided into two systems. The first system contains measures 10-12, and the second system contains measure 13. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are in German.

System 1 (Measures 10-12):
 Measure 10: *Lei... sedrum!*
 Measure 11: *Still und stumm!*
 Measure 12: *Wei... net nicht!*

System 2 (Measure 13):
 Measure 13: *Weckt ihn nicht!*

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the right hand. The score is marked with a 'C' time signature and a key signature of one sharp (F#).

Figure 17. Der Barbier, Servant's Chrous, Act 1, Scene 1, Measures 10-13. Der Barbier von Bagdad, Cornelius, 1904, p. 14.

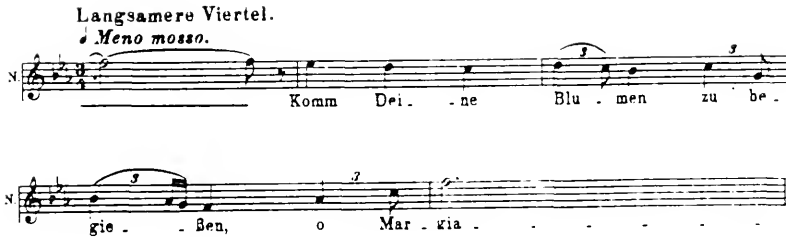


Figure 18. Der Barbier, "Komm Deine Blumen," Act 1, Scene 1, Measures 25-28. Der Barbier von Bagdad, Cornelius, 1904, p. 15.

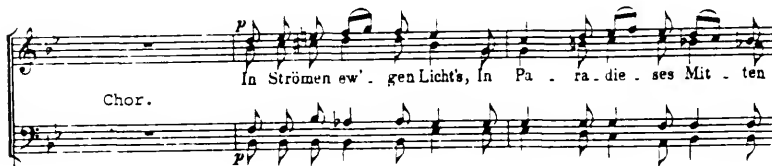


Figure 19. Der Barbier, Act 1, Scene 1, Measures 60-62. Der Barbier von Bagdad, Cornelius, 1904, p. 19.

Nureddin thinks only of Margiana and his appeal to her accompanies contrapuntally the servants' consolations.

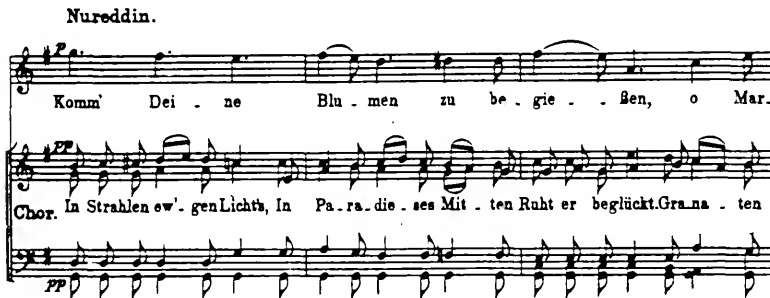


Figure 20. Der Barbier, Act 1, Scene 1, Measures 83-85. Der Barbier von Bagdad, Cornelius, 1904, p. 21.

The servants, not knowing of their master's suffering in love, tell him to "stay eternally asleep at Eden's gate," for they think he already looks in rapture from the earth to all the joy of paradise. They quietly retreat. Throughout the entire scene there is something dreamily soft and ethereal, for even as the entire orchestra performs the joint conclusion of both melodies, the sound is not more than a gentle pianissimo.

Left alone, Nureddin again conjures up a vision of his beloved: "In front of your window the flowers are scorched by the sunbeams. You drink from golden bowls all too often longing." (See Figure 21.) Nureddin summons up enough strength to rise from his couch and pour out his passion and despair in an agitated allegro. (See Figure 22.)

Nureddin.

Vor dei-nem Fenster die Blumen Ver-seng-te der Son-ne Strahl,

a tempo ten. ten. cresc.

Figure 21. Der Barbier, "Vor deinem fenster die Blumen," Act 1, Scene 2, Measures 77-80. Der Barbier von Bagdad, Cornelius, 1904, p. 26.

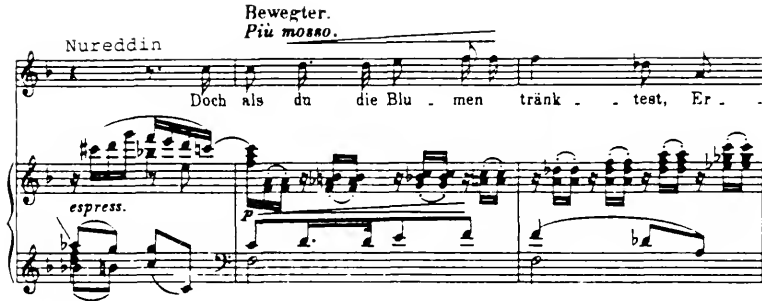


Figure 22. *Der Barbier*, "Doch als du die Blumen tränktest," Act 1, Scene 2, Measures 85-87. *Der Barbier von Bagdad*, Cornelius, 1904, p. 27.

Cornelius's advancing harmony does not allow the eight-measure phrases to correspond with the cadences. This aria illustrates this point. It begins in F-major and is in E-major eight measures later, or several measures later when the reprise of the aria's beginning is in A-minor.

Nureddin's only hope is the go between Bostana, who knows full well his pain. She is an aged relation of Margiana's father, the Cadi, and the second comic figure in the opera. She is marked from the very first by comical sounds from the orchestra. The orchestral introduction ends with heavy unisons in the bassoons, an exotic effect perhaps. This theme reappears several times in the opera. Her physical appearance is also amusing: old-looking and in a rather grotesque outfit, sometimes unctuous, sometimes garrulous. (See Figure 23.)



Figure 23. Der Barbier, Bostana's theme, Act 1, Scene 3, Measures 1-5. Der Barbier von Bagdad, Cornelius, 1904, p. 31.

Bostana has good news for Nureddin, news she says that surely deserves a handsome present. His imagination overwhelms him and he proclaims: "You are the dove, that after the flood alights on the ark of my heart, in which the serpent of sorrow hisses, where despair whines like a jackal and wild jealously howls like a tiger, and oh! the nightingale of longing warbles"! Each reference to animal and bird and reptile is given its special humorous point in the orchestra. For example, the piccolo depicts the hiss of the serpent; doves flutter around (flutes), jealousy as a tiger growls (bassoon), and the nightingale trills (clarinets and flutes).

Bostana tells him she has persuaded Margiana to see him and she will receive him that very day when her father goes to the mosque at noon. Bostana gives him his instructions and in his excitement he repeats every two or three words after her and a wonderfully amusing canonic duet develops. (See Figure 24.)



Figure 24. Der Barbier, "Wenn zum Gebet vom Minaret," Act 1, Scene 3, Measures 97-100. Der Barbier von Bagdad, Cornelius, 1904, p. 36.

The motion in Nureddin and Bostana's duet becomes even more intoxicating through the occasional rhythmic irregularities as sudden bars of 9/8 upset the regular 6/8 swing. Before she goes, she suggests a bath and a shave for him. He agrees, and again they go over the plan they have formulated. The duet is accordingly repeated this time with Bostana answering. She recommends an old friend of hers, "a hero of the sciences and the arts, and a virtuoso at barbering." Thundering music characterizes the form of this wonder man before he even approaches. (See Figure 25.) Heralded is none other than the barber. (See Figure 26.)

Nureddin bids her send the man to him at once. He energetically waves her off and bangs the door behind her. Cornelius's penchant for bringing about the unexpected is evident here with a modulation jolt in the orchestra from F-major to D-major when Nureddin suddenly opens the door again and shouts after her, "Remember the barber"! (See Figure 27.)

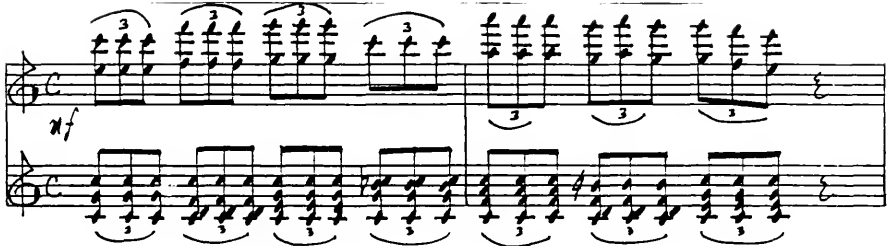


Figure 25. Der Barbier, Act 1, Scene 3, Measures 212-213.
Der Barbier von Bagdad, Cornelius, 1904, p. 43.



Figure 26. Der Barbier, Barber's theme, Act 1, Scene 3,
 Measures 221-224. Der Barbier von Bagdad,
 Cornelius, 1904, p. 43.



Figure 27. Der Barbier, Act 1, Scene 3, Measures 408-412.
Der Barbier von Bagdad, Cornelius, 1904, p. 49.

The fulfillment of love is approaching and Nureddin is greatly agitated and strides up and down delighted. Nureddin indulges himself in a monologue with a vision of the great

unmeasured joy that awaits him. At the height of his ecstasy the Barber enters. He is just announced by comic triplets in the woodwinds and dramatic tremolo in the woodwinds. The long, low bows given by the Barber add to the humor.



Figure 28. Der Barbier, The Barber's Entrance, Act 1, Scene 5, Measures 3-5. Der Barbier von Bagdad, Cornelius, 1904, p. 53.

This musical description continues for twelve more measures, until the Barber speaks. The comic effect is also heightened by the character's physical appearance which is specified in the score: Abul Hassan Ali Ebn Bekar enters in the garb of an Oriental barber. A colored napkin hangs from behind his girdle, and on the other side a small brass basin and a hand mirror. He carries a little box of implements under his arm. He is very old, yellow in complexion, and has a long, white beard. What makes him different from other barbers is that he also carries an astrolabe.

Nureddin is far too occupied with his daydreams to notice the Barber's entrance. Abul bows low. Still unnoticed, Abul bows again and hums loudly. Nureddin still

takes no notice. Abul approaches and touches him on the shoulder. Nureddin turns and perceives him, and Abul again bows very low. Cornelius skillfully depicts Abul's bowing in the orchestra, for as Abul approaches Nureddin, the music drops three times depicting each step. (See Figure 29.) When Nureddin finally acknowledges him, Abul's last bow is portrayed by the bass trombone. (See Figure 30.)



Figure 29. Der Barbier, Act 1, Scene 5, Measures 9-11. Der Barbier von Bagdad, Cornelius, 1904, p. 54.



Figure 30. Der Barbier, Act 1, Scene 5, Measures 12-13. Der Barbier von Bagdad, Cornelius, 1904, p. 54.

Nureddin is anxious to be shaved, but he has to deal with the most garrulous man in all of Bagdad. Abul's opening salutation to Nureddin consists of a string of solemn epithets, nice German seven-syllable adjectival nouns, and in

music, this emerges as a two-measure phrase repeated seventeen times, yet without the slightest suggestion of tedium because each cadence arrives at a new unexpected destination. Cornelius also heightens the comical by emphasizing characteristic devices such as large melodic skips such as the intervallic skip of a Major 9th in measures 5 and 6 and the interval of a Major 10th in measures 7 and 8. Also his use of melodic flourishes that include the very extreme of the singer's range and exceedingly high and low coloraturas for the bass. That they are not comical in themselves is evident. It is their musical context as well as the accompanying text which determines their character and quality. As can readily be seen, the Barber's pompous vocabulary is especially imposing. (See Figure 31.)

Abul is never at a loss for a compound rhyme:

My son! In all sincerity,
 I wish thee great prosperity.
 I feel it obligatory, in terms congratulatory,
 To make this brief address to thee
 My pleasure to express to thee.
 To find thee out of bed again,
 Thy pallied cheek so red again.
 But after all that medicine,
 A dreadful state thy head is in!
 Thy fever's last memorial,
 Demands my skill tonsorial!

Every one of his lines is couched in the same rhythmic mould with the same type of cadence.

Abul

Mein Sohn, sei Allahs Frieden hier auf Erden stets beschieden dir. Heil

dir! Du Krankge - we - se - ner, Du glücklich Neu - ge - ne - se - ner, Du

Figure 31. Der Barbier, Abul's Opening Salutation, Act 1, Scene 5, Measures 18-26. Der Barbier von Bagdad, Cornelius, 1904, p. 54.

Nureddin tries to stop him and make him get on with the shaving, but Abul must first cast his horoscope. Showing Nureddin his astrolabe, he tells him that he has had the good fortune to choose the best time for being shaved in that Mars and Mercury are favorable.

Nureddin cares nothing about the planets and nothing he does can stop Abul's chatter, even by insulting him. The fact that Nureddin does not recognize his scholarship wounds Abul deeply. He then enumerates his qualities in one of the finest episodes of the score, the long aria in which, hardly

pausing to take a breath, he commences to sing a brilliant patter song:

I am academician, doctor and chemist,
Mathematician, and Arithmetician,
Also grammatician as well as athlete,
Besides rhetorician, great historian. . . .

And everything else under the sun. Once again Cornelius's verbal dexterity and musical inventiveness shines through. (See Figure 32.)

When Nureddin tries to cut the Barber's prattle by calling him a "chatter box," that is just one more grave insult to him. Not him, but his deceased brothers--"they chattered without stopping." With this the Barber launches into the tale of his six poor brothers, an exhibition of comic figures with comical names. He honors their memory with a prayer, to which the tambourine, triangle, and drums give an Oriental tinge.

Bakbac an eye without, Bakbarah was horribly stout, Alcouz had only one tooth, Alnaschar was death from his youth, Bakbouc human scarecrow they, Schakabak coughed his life away. The youngest I, and so it may be, remained pure and innocent as a lily.

Each of the above descriptions elicits an orchestral sforzando as a response, e.g., Bakbarak, the stout one, is illustrated through a sforzando of the bass drum; Schakabak, the coughing one elicits three "coughs" from the orchestra; Abul who remained pure and innocent as a lily brings forth a cluster of Wagnerian-sounding horns.

Abul

Bin A - ka - de - mi - ker, Dok - tor und Che - mi - ker, Bin Ma - the -

ma - ti - ker und A - rith - me - ti - ker, Bin auch Gram - ma - ti - ker So - wie Aesthe - ti - ker, Fer - ner Rho -

to - ri - ker, Gro - ßer Hi - sto - ri - ker, A - stro - log, Phi - lo - log, Phy - si - ker, Go - o - log

Ge - o - graph, Ko - ro - graph, To - po - graph, Kos - mo - graph,

Figure 32. Der Barbier, Abul's Patter Song, Act 1, Scene 5, Measures 108-113. Der Barbier von Bagdad, Cornelius, 1904, p. 62.

Nureddin loses his patience. As he summons his servants, Cornelius continues the merriment by giving Nureddin a host of exotic names to exclaim as he calls his servants--Ali, Sadi, Abbas, Achmet, Zofar, Omar, Giofar, Yezid, Salem, Hussein, Mustain, Kayem, Rieza, Yussef, and with the fortissimo of discordant confusion that makes his voice almost tepid on the high A flat--Motavakal, a funny fat dwarf: "Throw him out"! This all leads into the exciting sixth scene, a choral response to the Barber's bragging. (See Figure 33.) With a tempo marking of presto con furia it is certainly one of the finest choruses written for male voices:

Get out! Get out! Get out you lazy lout!
 You worm! You toad! You block in the road! . . .

Untiringly they issue forth their supply of colorful German polysyllables for Abul. Harsh brass chords mete out hits, sharp woodwind figures the gauntlet with Abul, the trombones open the door ahead of time. The harmony finally solidifies on the key note of the bass trombone to a large 7th chord, whose voices enter one after another. (See Figure 34.)

Their attempts to oust the Barber are successful up to a point, but just as they get him to the door, he flourishes his razor and succeeds in turning them out. He exclaims "Alas"! three times. This is accompanied by an eery D-flat pedal note and a strident sound from the orchestra. (See Figure 35.) The timpani rolls down to A where they stay under rumbling bassoons and other drastic sounds.

aus! Hin - aus! Hin - aus aus Hof und Haus! Du

Schelm, du Wicht, Du Gal - genge - sicht! Du

Figure 33. Der Barbier, "Hinaus! Hinaus"! Act 1, Scene 6, Measures 8-16. Der Barbier von Bagdad, Cornelius, 1904, p. 69.

The image displays a musical score for the opera *Der Barbier*. It features five staves. The first four staves are for vocalists: Tenore I., Tenore II., Basso I., and Basso II. Each vocal staff begins with the word 'Haus!' and is followed by the phrase 'hin . aus' repeated several times. The fifth staff is for the strings, labeled 'string.' and shows a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and slurs.

Figure 34. Der Barbier, "Hinaus! Hinaus"! Act 1, Scene 6,
Measures 67-71. Der Barbier von Bagdad,
Cornelius, 1904, p. 73.

Abul.

The image displays two systems of musical notation. The first system consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The vocal line has the lyrics "We - - hel We - - hel". The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth notes. The second system continues the vocal line with the lyrics "We - - hel" and the piano accompaniment, which includes a fermata over the final measure.

Figure 35. Der Barbier, Act 1, Scene 6, Measures 87-94. Der Barbier von Bagdad, Cornelius, 1904, p. 74.

Nureddin signs to the servants to draw back. As soon as Abul perceives that the attack is over, he gives himself the airs of a conqueror and orders them out with extravagant imitation of Nureddin. Realizing that diplomacy is the best way to deal with Abul, Nureddin now overwhelms him with flattery. The method works and Abul is ready to begin shaving him, that is, until Nureddin lets fall from his lips the name Margiana, at which the Barber begins reminiscing, for he too was in love with a Margiana. Here begins the duet

with Abul and Nureddin, an oriental serenade in 6/4 time with pizzicato chords in the strings. (See Figure 36.)

The musical score is for a scene from *Der Barbier von Bagdad*. It features two vocal parts and piano accompaniment. The top system is for Abul, with a vocal line in G major and a piano accompaniment in 6/4 time. The lyrics for Abul are "Laß dir zu Fü - ßen won . nesammich lie . gen,". The bottom system is for Nureddin, with a vocal line in G major and a piano accompaniment. The lyrics for Nureddin are "o — Mar . gia . . . na!" and "o Mar . gia . na! An —". The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. The score is written in G major and 6/4 time.

Figure 36. Der Barbier, "Laß dir zu füßen," Act 1, Scene 7, Measures 66-71. Der Barbier von Bagdad, Cornelius, 1904, p. 84.

Abul soon loses himself in his artistry as a singer and performs an incredible, and apparently endless, coloratura cadenza in the true form of old Italian opera. Included is a three-note parlando section and the vocal range is extensive. (See Figure 37.)

Nureddin shows signs of increasing impatience and disgust, for Abul has once again ceased to shave him. In the succeeding allegro section Nureddin feverishly implores Abul

Abul *rit.*

stie. . . gen, o Mar. . . gia. . . na! Mar.

p *rit.*

gia. . . na, o Mar.

gia. . . na o Mar.

gia. . . na ah! ah!

Figure 37. Der Barbier, The Barber's Cadenza, Act 1, Scene 7, Measures 103-112. Der Barbier von Bagdad, Cornelius, 1904, pp. 87-88.

to continue with the shaving. Cornelius supports the impatience with string tremolos, whirrling sforzandos in the woodwinds, and frequent meter changes.

As Nureddin sings of the approaching hour, the meter changes rapidly--4/4 time for four measures, followed by four measures in 3/4 time, one measure in 4/4 time, two measures in 3/2 time, and ending in 4/4 time. Once again the shaving resumes.

Abul is delighted that Nureddin is in love, but horrified to hear that Margiana is the daughter of Cadi Baba Mustapha, whom he calls a scamp, a scoundrel, and the meanest man in Bagdad. As Abul agonizes over the impending "doom" of Nureddin he begins shaving him rapidly. At this point the Barber's song becomes a minuet and his antics while shaving Nureddin are reinforced by the turning rhythmic figures in the woodwinds.

Having finished shaving Nureddin the Barber immediately decides to accompany him, for astrologically he should not leave the house because the "stars do not permit it." At this Nureddin laughs, and leaving to get dressed he tells Abul to hasten back to his other customers. In his absence Abul soloquizes on the disastrous effect women have on a man's life. He fears Nureddin will experience the same thing as his brothers who "went to their deaths in love." As an obvious mark of humor Cornelius incorporates a requiem in the slowest measures of the waltz. (See Figure 38.)

The image displays a musical score for a scene from 'Der Barbier von Bagdad'. The top system features a vocal line for 'Abul' with the lyrics 'So schwärmet Jugend, ach, tut nicht Ge.' and a piano accompaniment marked 'fpp'. The bottom system, labeled 'A.', shows a vocal line with the word 'fahr,' and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 38. Der Barbier, Act 1, Scene 8, Measures 1-9. Der Barbier von Bagdad, Cornelius, 1904, p. 101.

Nureddin returns handsomely dressed and sees Abul still there. A lively dialogue ensues between them with Abul insisting on protecting him and Nureddin rejecting. Again he calls his servants and this time illness is attributed to the Barber:

This poor dear old fellow is fearfully yellow,
His visage contorted, his words ill assorted.
Behold how he shivers and trembles and quivers,
With quick respiration and cold perspiration. . . .

As Nureddin leaves, the servants are instructed to minister to the Barber--put him to bed and keep him there, sparing no

remedy whatsoever. Abul tries to escape but they surround him and force him to lie on the couch, covering him with cushions so that only his long white beard shows. He groans from beneath the cushions the name of each servant. The servants have now become heartless brothers and engage in medical quackery with him. Some threaten him with razors and lancets, one brushes his feet with a broom, one fans him with a large cloth, another empties the medicine bottles into a glass and advances to give him a dose, at Abul's mention of the name "Zofar" they place a huge black piece of plaster on his nose. Motavakel reappears with a handsaw and motions to saw the Barber's beard. The finale arrives when the servants sing, in five-part harmony, the Barber's own name. (See Figure 39.)

The Second Act

One of the most felicitous inventions of the entire opera is the Intermezzo, a tone picture of extraordinary beauty based on the figure associated with the Muezzin's call to prayer. It is a moving meditation heard over a quiet open fifth. This is perhaps Cornelius's best example of exoticism in the Barber. He incorporates what seems to be a genuine Turkish-Arabic theme, first stated by the bassoons in the key of F-sharp minor. This phrase is repeated several times, but with a new melodic turn with imitations between the parts.

A. bul Has. san A. li E. bn Be. kar, Wir ret. ten dich!

Sehr schnell

Figure 39. Der Barbier, Act 1, Scene 10, Measures 82-89.
Der Barbier von Bagdad, Cornelius, 1904, p. 117.

The special effect is created by the use of chromaticism, the harmonic minor, and the unusual intervals such as the augmented second. (See Figure 40.) Continuing the exotic atmosphere, Cornelius introduces a second theme, again in the bassoons, and then follows an inversion of the first theme. (See Figures 41a and 41b.) The musical exoticism is appropriately reflected here by the fact that it is the hour of prayer. Presented is an amazingly strong contrast between the comical in the first act and the religious opening of the second act.

Zwischenakt
Lento

Fag. 2 3

Ob. 2 3

(Thema des Muezzinrufes)

Figure 40. Der Barbier, Entracte, Act 2, Measures 1-6. Der Barbier von Bagdad, Cornelius, 1904, p. 118.



Figure 41. Second Theme and Inversion.

- a. Der Barbier, Entracte, Act 2, Measures 7-9.
Der Barbier von Bagdad, Cornelius, 1904,
 p. 118.



- b. Der Barbier, Entracte, Act 2, Measures 10-12.
Der Barbier von Bagdad, Cornelius, 1904,
 p. 118.

The lively second section of the Intermezzo leads the way to the first scene. The violins contain the theme which is later sung by Margiana to the words "Er kommt, er kommt!" ("He comes! He comes!").

The second act takes place in a magnificent room in that part of the Cadi's house reserved for the women. Margiana expresses her delight at the prospect of Nureddin's arrival and sings "He comes! He comes! O joy of my breast! How I will rejoice to see him!" (See Figure 42.)



Figure 42. Der Barbier, "Er Kommt, Er Kommt"! Act 2, Scene 1, Measures 1-11. Der Barbier von Bagdad, Cornelius, 1904, p. 121.

No sooner has she finished than Bostana rushes in singing excitedly the same sentiments in an identical melody, only to be joined by the Cadi, beaming, a letter in one hand and a key in the other, and expressing joy in similar terms. What a stirring harmonious picture--Margiana, Bostana, and the Cadi all rejoicing but of course for different reasons. The covetous old Cadi is not thinking of the young Nureddin but of his rich friend Selim's arrival from Damascus. The Cadi takes up in "cantus firmus" style the joyful melody with all voices closing a cappella. (See Figure 43a,b.)

Margiana Er kommt! Er kommt! O

Bostana Er kommt! Er kommt! O

Cadi
Er kommt! Er kommt! O wonnig-li-che Lust. Wie

M. Wonne mei-ner Brust, Wie werd' ich ju-beln ihn zu se- - - hen,

B. wonnig-li-che Lust, Wie wird er stau-nen, dich zu se- - - hen,

C. wirst du stau-nen ihn zu se- - - hen, Wie wird ent-

Figure 43. "Er Kommt" Trio.

- a. Der Barbier, Act 2, Scene 1, Measures 124-131. Der Barbier von Bagdad, Cornelius, 1904, p. 125.

M. Er kommt, er kommt, er kommt, er kommt! O sü.ßer Won.ne - laut! - Er

B. Er kommt, er kommt, er kommt, er kommt! O sü.ßer Won.ne - laut! - Er

Cr. Er kommt, er kommt, er kommt, er kommt! O sü.ßer Won.ne - laut! - Er

Piano accompaniment: The piano part consists of a few chords in the right hand and a single note in the left hand, followed by a series of rests.

- b. Der Barbier, Act 2, Scene 1, Measures
191-199. Der Barbier von Bagdad, Cornelius,
1904, p. 128.

A chest arrives from Damascus full of splendid gifts and a request for Margiana's hand in marriage. The father opens the chest, whose contents of velvet, silk, diamonds, rubies, and the like fill the room. Margiana is happy that her father is pleased but has no eye for this treasure. Every now and then she asks Bostana when the expected lover will arrive. Suddenly, into the general rejoicing comes the sound of the Muezzin from a distant mosque. Here Cornelius incorporates the opening phrases of the Intermezzo into a vocal trio of prayer-like quality. The first Muezzin (bass) is answered by another (tenor) and in turn by a third, also a tenor. They sing "Allah is great! And Mohamet is his prophet!" The chant is taken up by Margiana, Bostana, and the Cadi, blending their voices with that of the third

Muezzin. As the Cadi leaves, the solemn strains of the call are echoed by the orchestra.

The musical score is for the Muezzin Call, Act 2, Scene 1 of *Der Barbier von Bagdad*. It consists of three vocal parts and a piano accompaniment. The tempo is marked 'Langsam. Adagio.' and the dynamics include 'p', 'Al.', 'pp', and 'p-'. The lyrics 'Al. lah ist groß.' are present in the vocal parts.

Zweiter Muezzin *Langsam. Adagio.* *p*

Erster Muezzin *p* *Al.* *lah ist groß.*

Langsam Adagio

Dritter Muezzin *pp* *Al.* *lah ist groß.*

pp *und*

Figure 44. *Der Barbier*, Muezzin Call, Act 2, Scene 1, Measures 317-323. *Der Barbier von Bagdad*, Cornelius, 1904, p. 135.

As soon as the Cadi leaves Bostana goes for Nureddin, who upon gazing at Margiana sings a declaration of love which is later taken up by Margiana. "O vision of an angel! Often, when in my dreams I viewed you." (See Figure 45.)

Nureddin.

O holdes Bild in En-gel-schö-ne, Oft...

poco rit. *a tempo*

p espress. *s*

N. — wenn in Träu-men ich dich an-ge-schaut,

Figure 45. Der Barbier, "O holdes Bild in Engelschöne," Act 2, Scene 2, Measures 363-368. Der Barbier von Bagdad, Cornelius, 1904, p. 139.

This quiet melody fluctuates gently between triple and quadruple time. After Margiana, who has herself now fallen in love "at first sight," sings of her affection for Nureddin, the orchestra leads into a simple waltz. The love duet is now sung in octave unison, accompanied only by soft, angelic woodwind chords. Again Cornelius shows his sense for happy proportion between an atmosphere of blissful love and humorous realism. (See Figure 46.) Orchestrally Cornelius supports this idyllic scene by joining the two congenial hearts through harp sounds. As the two look in each other's eyes the horns very softly repeat the melody.

Margiana.
Nureddin. So mag kein andres
So mag kein andres

cresc. *mf* *p*

Wort erklingen, Als das die blühende Rose
Wort erklingen, Als das die blühende Rose

ad. *p* *pp*

Figure 46. Der Barbier, "So mag kein andres Wort erklingen,"
Act 2, Scene 2, Measures 422-430. Der Barbier
von Bagdad, Cornelius, 1904, p. 142.

The idyllic scene is interrupted as one hears the Barber, who somehow escaped from his tormentors, tell Nureddin to have no fear for he is keeping guard, and sings his own love song. Bostana rushes in to tell the lovers that Abul is outside singing in front of the house and calling Nureddin's name. Nureddin is furious and Bostana goes out again to see if the Cadi is coming. Nureddin accompanies Margiana to the Ottoman and seats himself on the cushion at

that Nureddin can hide in it. Cornelius comments on this action with a fortissimo motive in the violins.



Figure 48. Der Barbier, Act 2, Scene 5, Measures 71-81. Der Barbier von Bagdad, Cornelius, 1904, p. 156.

In addition, the dynamic level quickly diminishes to pianissimo to enhance the "sneaking" idea. Nureddin is locked in the chest and Bostana puts the key in her pocket. She then ushers Margiana aside and remains in the room alone. Orchestrally, in the basses a motive of great rhythmic suspense develops. Abul and several of Nureddin's servants burst into the room armed with sticks demanding to know his whereabouts. Bostana tries to tell him that Nureddin is hidden in the chest, and to take it out before the Cadi

comes. In his excitement Abul misunderstands Bostana and assumes the chest contains the corpse of his friend. He throws himself weeping on the chest and laments Nureddin's sad end and blames Mars and Mercury for their evil influence. "Unhappy friend, did fate thus bid you perish, before a savior's hand could set you free? Thrice be ye cursed, ye Mars and Mercury! May you turn into meteors and vanish"! (See Figure 49.) The dramatic emphasis here is brought about by the chromatic chordal movement in the cellos and basses below a tremolo pedal point C in the violins and violas. This C pedal point continues for 72 measures causing much harmonic tension with the changing bass line.

The servants are on the point of carrying out the chest when the Cadi rushes in. He thinks they are stealing his treasure. A lively dialogue begins between the Barber and the Cadi. The alliteratives which follow show again Cornelius's exceptional verbal felicity:

Cadi: I'm not a fool, you fool! You can't befool me. You'd rob me but I'll not by you be robbed!

Abul: Laws for the flaws of men of laws have claws, man, and there's a clause that slaughters outlaws!

It is thought that this exchange of alliterative epithets may have been intended as a parody of Wagner's alliterative method in The Ring. Cornelius was Liszt's secretary and he certainly must have seen the printed copy of the libretto which Liszt had as early as 1853.

Abul

Unsel'ger Freund! Und mußttest so du en-den, Eh dich des

Retters Hand be-frei-en konnte! Drei-fach ver-wünscht, du Mars, und du Mer-

kur. Stern-schnuppen mögt ihr wer-den und ver-der-ben!

Figure 49. Der Barbier, "Unsel'ger freund! Und mußttest so du enden," Act 2, Scene 7, Measures 1-19. Der Barbier von Bagdad, Cornelius, 1904, p. 159.

The more each tries to explain, the more they misunderstand each other. This alliterative dialogue forms the thematic foundation for the canon which is to follow. Cadi's friends hurry in because of the noise; their chorus struggles with that of the servants. Bagdad's mourners with

black veils hurry in and raise their mournful cries. Various other inhabitants of Bagdad add to the chaos, which finally leads to a grand canonically led double chorus. Accusations and counter accusations of theft and murder are leveled, soaring above the wailing and reproaching of the Cadi by the mourning women.

(hereineilend)

Bewohner Bagdads Be-klei - det euch mit Trau - er Stoß - fer Ein

Bewohner Wo ist er, den der Stahl ge - trof-fen? Ver-mal - le

Bagdads

Figure 50. Der Barbier, Mourner's Chorus, Act 2, Scene 7, Measures 94-99. Der Barbier von Bagdad, Cornelius, 1904, p. 172.

During this a general struggle takes place over the chest. Nureddin's servants try to lift and carry it off, but are prevented, and in the confusion the chest is overturned. The Cadi and his friends attempt to drag it into the background, and in so doing turns it completely upside down, in which position it remained.

The entire orchestra, without the trombones, is dragged into the turmoil with sharp beats on the drums depicting hitting and shoving. The brass finally offers peace and the chaos is brought to a halt by the arrival of the Caliph,

attended by four armed guards. He has heard the uproar from the streets and demands an explanation. The Caliph appears with the strongest musical effect. He is the central figure of authority which Cornelius introduces with a horn fanfare, after which the four guards sing "Make way for the Caliph"!



Figure 51. Caliph Fanfare and Call of the Guards.

- a. Der Barbier, Act 2, Scene 9, Measures 16-22.
Der Barbier von Bagdad, Cornelius, 1904,
 pp. 184-185.



- b. Der Barbier, Act 2, Scene 9, Measures 19-24.
Der Barbier von Bagdad, Cornelius, 1904,
 p. 185.

The chaotic scene now becomes that of a tribunal. The musical treatment here leads back to the comical through the motives of well-known themes played in the orchestra. Abul in all of his honor is once again the focal point of the scene. He accuses the Cadi of murder, the Cadi accuses him of theft. The Caliph orders Abul to tell his story and he

begins to tell of his many accomplishments. The Caliph calls the Barber "Ergreister Boswicht" (fantastic babbler), a mistake indeed, and once again Abul commences with a discussion of his six brothers, all in all, denying that he is a thief, but still accusing the Cadi of murdering his friend and putting his body in the chest. The Caliph orders the chest open. But where is the key? Margiana and Bostana return and Bostana produces the key. The Cadi tells his daughter, "Show your treasure, my child, which will glowingly reveal the truth." Bostana opens the chest--in it lies a lifeless person, Nureddin, who has passed out. The Cadi is horrified and the orchestra and chorus scream in horror followed by suspended notes.



Figure 52. Der Barbier, Act 2, Scene 10, Measures 19-31.
Der Barbier von Bagdad, Cornelius, 1904, p. 194.

As Cadi stands in a daze the orchestra's dynamic level diminishes as he tries to pull himself together with "Ah Mustapha"! which the Caliph and Abul take up in imitation. (See Figure 53.) During the exclamations Cornelius softly states the theme of Nureddin's love song. Margiana and Bostana approach the insensible Nureddin and sing him an awakening love duet. (See Figure 54.)

Ziemlich langsam
Poco lento
Cadi

He! Mu.sta.pha! He!

Caliph

O Mu.sta.pha!

Abul

O Nu.red.din!—

Ziemlich langsam
Poco lento

p

Figure 53. Der Barbier, "Ah, Mustapha"! Act 2, Scene 10, Measures 32-36. Der Barbier von Bagdad, Cornelius, 1904, p. 194.



Figure 54. Der Barbier, "Nurreddin, gelichter, Nurreddin, wach auf," Act 2, Scene 10, Measures 57-59. Der Barbier von Bagdad, Cornelius, 1904, p. 197.

To this Abul's mournful calls are heard, "Shaved in the morning and a corpse in the evening." A final "Woe is Mustapha"! is heard from the crowd. A soft drum roll seems to predict what appears to be Nureddin's death. Abul, who has bent down weeping over Nureddin starts up suddenly and turns to the Caliph exclaiming, "He lives! He lives"! The Caliph suggests that this is the moment when the Barber's miraculous healing powers can best be put to use.

With a continued drum roll Abul now assumes the role of a doctor. This new characteristic development gives to Abul another measure of absurdity and with this characteristic the comical in him again returns. He approaches the chest very pompously and motions for the bystanders to move away. Bending over Nureddin he sings in his ear, but Nureddin does not respond. He touches him on the shoulder, tickles his nose and ear, administers smelling salts, but Nureddin still remains motionless. The Barber sees that Nureddin is still clutching a rose given him by Margiana. He takes it and lets

Nureddin smell it. Nureddin awakens and Abul leads him to Margiana.

The Caliph, realizing what is happening, orders the Cadi to join the lovers' hands. The Caliph also tells his soldiers to arrest Abul only because he wants to hear his advice and the rest of his stories.

In gratitude for the Caliph's acknowledgement of his wisdom, Abul starts a song in praise of the Caliph: "Hail to this house which you enter. Salamaleikum"! (See Figure 55.) The rest repeat the phrase "Salamaleikum" and bowing to the Caliph as they do so. The Barber continues his praise of the Caliph and the chorus ends with a resounding "Salamaleikum"! (See Figure 56.)

The Barber appears once more in the final measures of the orchestra with trumpets and trombones as if he wants to speak, but three strong orchestral beats extinguish his light! (See Figure 57.)

The Premier

Der Barbier von Bagdad had its premier performance on December 15, 1858, at Weimar with Liszt as the conductor. Cornelius completed the work in February of 1858 and was delighted with the prospect of hearing his opera so soon. What he was not prepared for was the demonstration which took place at the opera's end. That first performance was a disaster though through no fault of Cornelius or the opera.

Mäßig, nicht schleppend.
Moderato ma con anima.
 Abul

Heil diesem Hau . se, denn du tratst ein, Sa.la.ma.

stacc. *cresc.*

Margiana (sich verneigend).

Sopr.
 Alto. Bostana
 Nureddin Sa.la.ma . lei . kum!

Ten. Cadi
 (sich verneigend) Sa.la.ma . lei . kum!

Basso.

Chor. Chorus.
 lei . kum! Heil deiner

Figure 55. *Der Barbier*, "Salamaleikum," Act 2, Scene 10, Measures 220-224. *Der Barbier von Bagdad*, Cornelius, 1904, p. 221.



Sehr schnell
Presto $\text{♩} = 6$.



Figure 56. Der Barbier, "Salamaleikum," Act 2, Scene 10, Measures 256-259. Der Barbier von Bagdad, Cornelius, 1904, p. 226.

Sehr schnell
Presto $\text{♩} = 6$.



Figure 57. Der Barbier, Act 2, Scene 10, Measures 259-265. Der Barbier von Bagdad, Cornelius, 1904, p. 226.

Resentment and animosity towards Liszt, for his espousal of new music, his dictatorial control over musical style, and his personal life, especially his relationship with Princess Wittgenstein, his unofficial wife, caused the evening to be a complete failure. This anti-Liszt faction had been gathering for some time in Weimar and was determined to overthrow his rule. Dingelstadt, the Weimar Intendant, was weary of the all-powerful Liszt and sought an opportunity to make the theater unpleasant for him (Friedham, 1961, p. 122).

The reactionaries came out in full force and created a scandal with such effect that Cornelius's opera had no repeat performance during his lifetime. He gives the following account of that first performance:

An opposition unparalled in Weimar's annals--a paid opposition, well organized and strategically planted--offset the applause with obstinate hissing from the first. At the final curtain there was a ten minute uproar. The Grand Duke applauded through it all; the hissing continued. . . . (Istel, 1934, p. 337)

Liszt, infuriated by the scandalous treatment of Cornelius's work, resigned his post and vowed never to enter the theater again. With his resignation came the end of a very productive period in Weimar.

It was three years after Cornelius's death before Der Barbier was performed again, and this time it was in Hanover in 1877 in an abbreviated form, again encountering unfavorable reaction. Felix Mottl followed with a revised, re-orchestrated version at Karlsruhe in 1884, and in other

German cities, with only slightly better results. The opera did not score a triumph until it was produced in Munich on October 15, 1885, by Herman Levi. From Munich it went on to have moderate successes in many other opera centers of the world.

Der Barbier was produced at the Metropolitan Opera in New York on January 4, 1890. A. Maczewsky, a music critic at the time, wrote that this opera was "One of the most elegant and refined comic operas ever composed by a German" (The New York Times, January 5, 1905, p. 5).

Max Hasse's vigorous campaign against the "improvements" of the Barber score enabled it to be performed at Weimar in its original form on June 10, 1904, and it met with much success. Its success proved, as it has in similar cases in the history of opera, that the composer knew his own business better than any of the conductors who took it upon themselves to teach him (Newman, 1941, p. 47).

Other performances have included Savoy Theater, London, by students of the Royal College of Music, 1891; Covent Garden, 1906; Metropolitan Opera (Revised), 1925; London Opera Club, 1949; Vienna Volksoper, 1949; and Edinburgh Festival, 1956.

CHAPTER 6

DER CID

Following the disastrous premier performance of Der Barbier and Liszt's subsequent resignation and departure from Weimar, Cornelius left almost immediately for his home town of Mainz. The time in which he was immersed in the Barber brought him something which he longed for throughout his life--true friends. His established friendship with the noted scholar Reinhold Kohler became a more trusted and deeper one. Literature surrounded him in Kohler's home. He also established a close relationship with the singers Feodor and Rosa von Milde. They provided an enriching environment for him. In Rosa, Cornelius saw the Margiana of his Barber. A flame of love for her kindled in his heart, and he wrote of her, "My mistress is a continuous symbol of good and the beautiful living here on earth, as a man, and above all, an artist needs" (Hasse, 1923, p. 63).

Before leaving Weimar, Cornelius composed a cycle of vocal sonatas based on famous heroines in opera: Elisabeth, Senta, Elsa, Agatha, Euryanthe, Leonore, Genoveva, Teresa, Somala, Alceste, and Margiana. Rosa is said to have sung them "without comparison."

This was a transitional period for Cornelius, transitional in the sense that his interests were no longer confined to the comic realm. His fantasy was caught up in dramatic pieces. The comic opera was only a temporary proving ground for him, a preliminary stage to the serious opera. Even before Der Barbier, Cornelius had expressed a desire to write a dramatic opera. In a letter to his sister, Susanne, on May 19, 1858, he wrote:

Ich will eine große, schöne deutsche Oper schreiben, voll deutscher Freiheit und Liebe. So etwas, wie Fidelio oder Euryanthe. Ich fühle einen unendlichen Drang in mir, etwas Schönes zu schaffen. (Cornelius, Literarische Werke, 1904, 1:277)

I want to write a large, beautiful German opera, full of German freedom and love. Something like Fidelio or Euryanthe. I feel a nagging pressure to create something beautiful.

After its completion, the Barber apparently did not fulfill his ambition, to be considered as a serious opera composer. Another reason, perhaps psychological, lies in the fact that, now, the period of pure lyrics had passed and, for the first time, he had transferred to the emotional circle of other poets such as Hebble, Heyse, and Burger.

Cornelius moved from Weimar to Vienna on April 12, 1859. Upon his arrival, he established a close friendship with the poet Hebble, and with Liszt's son, Daniel. Vienna was for him a place abounding in good feelings, fun, and happiness; it was a place where he could study and compose. Here, also, his poetical work came into being and became a part of the

music, as a result of his increased artistic self-assurance and his freedom from Weimar and from Wagner (Hasse, 1923, p. 65). His work vacillated between spiritual independence and materialism. His desire to have many hours of study did not materialize because, at the time, Austria was at war with Prussia. He did, however, complete his studies of Cid from the material Kohler had given him (Hasse, 1923).

Sometime before Christmas of 1859, Cornelius set to music three sonnets by Gottfried August Burger--Die Entfernten ("The Absent One"), Liebe ohne Heimat ("Love Without a Home"), and Verlust ("Loss"). He secretly dedicated these songs to Rosa von Milde whom he thought of as his Chimene in Cid. The importance of Wagner's Wesendonck Lieder (Mathilde Wesendonck) during his writing of Tristan is well documented, and though there seems to be an apparent parallel, Cornelius was not aware of this fact in as much as his friendship with Wagner began years later (Hasse, 1923, p. 67). Cornelius had struggled with the Cid material before the summer of 1859, and these sonnets became the basis for this music.

After preliminary studies, the text was written from June 10, 1860, to August 6th of the same year. Detailed compositional sketches of Act 1 were composed from October 11, 1860, the day of his father's death, through February 6, 1861. Act 2 was composed in May and June 1862, on the Lake Geneva, where he spent time as a guest of his friend, Carl

Tausig. Act 3 came into existence in August and September 1862, in Nonnthal by Salzburg. The instrumentation of the opera was begun in May and completed in August 1863, in Munich (Hasse, 1905, p. 1).

During the composing of Cid, Cornelius again spoke of "an inner song" that must be there before he found the words. He was fearful that his piece would be cold and lifeless if he began work without the inner music sounding. He also states:

die Musik liegt immer zugrunde und gibt die innerliche Stimmung für den Text und erst die hinzutretende Musik, die ja schon während und vor dem Dichten innerlich mächtig erklingt, macht die Poesie voll und ganz. (Federhofer, 1977, p. 115)

The music is always underlying and gives the inner mood for the text and, above all, the accompanying music that already sounds inwardly powerful during and before the written poetry, makes the poetry full and complete.

It was in the June 26, 1863, publication of Neue Zeitschrift für Musik that the first reference to Der Cid was published.

Peter Cornelius, der gegenwärtig in München lebt, hat eine dreiaktige Oper, deren Text das Spanische Epos vom Cid zur Grundlage dient, nahezu vollendet. Der poetische Werth der Dichtung soll ein bedeutender sein; jedenfalls ist die Wahl des Stoffes eine sehr glückliche. Es ist zu wünschen, daß nach Vollendung des Werkes dasselbe durch eine baldige Aufführung vor die Oeffentlichkeit gebracht werden möge, da Cornelius sowohl durch seiner dichterische, wie musikalische Befähigung und Ausbildung eine Berücksichtigung seiner Schöpfungen verdient. (Neue Zeitschrift für Musik 58, 1863, p. 229)

Peter Cornelius, who currently lives in Munich, has nearly completed a three-act opera

which has as its basis the Spanish epic of Cid. The poetic value of the story should be well-known; in any case, the choice of topic is a happy one. It is to be desired that after completion of the work it will soon be performed in order to be more widely known, for Cornelius deserves to be better known for his work.

On February 19, 1864, a subsequent notice stated that "Peter Cornelius's new opera, Der Cid, is coming to the Hoftheater in Weimar and should be performed in April, 1864."

In an arrangement with Dingelstedt, Cornelius was also negotiating to have Cid performed in December of 1864, after having committed himself to have the conductor's score and the orchestral parts ready by August 25, 1864. In an effort to expedite production of the work, Cornelius had planned to spend the fall and winter with his close friend, Carl Tausig, who, with his wife, had taken up residence in Weimar. The production was to coincide with the birthday celebration of the Grand Duchess of Weimar but was postponed due to Cornelius's delay in completing the work. He finally finished the work on November 25, 1864, and the prelude in March of the following year (Seeley, 1980, pp. 27-28).

History of the Text

A man of great linguistic ability, Cornelius was not only characterized as a translator of French and Italian, but also occasionally of Spanish poetry. He drew from several versions of the Cid story for his own libretto. As mentioned earlier, Kohler provided him with the old Spanish epic Poema

del Cid. Other sources were Gullen de Castro's Las Mocedades del Cid; Herder's Cid: The Cantor de mio Cid; Victor Huber's History of Cid: Ruy Diaz Campeador of Bivar; and Pierre Corneille's Cid.

Cornelius read Huber's Cid and was familiar with Corneille's. The conclusion which Corneille gave the piece appealed to Cornelius. He first became acquainted with the original text of the drama Las Mocedades del Cid by Castro in the summer of 1862. Of this work Cornelius was not impressed with the scenery, the color of the environment, or the setting (Hasse, 1923, p. 71).

As is generally known in literature, Cid is seen as the hero of the Spanish epic of the 12th century, but he is distinguished from other epic figures in that he "lived not too long ago" and was historically recognizable for the people at that time. Cornelius's Cid appears under his historical name, Ruy Diaz, a Spanish aristocrat who had distinguished himself from ordinary people by reconquering the fallen Iberian peninsula ruled by the Moors. With this 12th-century hero, one is not dealing with a man whose bravery and whose crusader way of thinking were exchanged for zealotry and political simplicity, but rather with one who sought to increase his own power and wealth, and did not hesitate to lend his sword to his Moorish opponent if there was something in it for him. At one point he was banished by the Castilian King Alfons VI for shifting his allegiance to

the Moorish allies during the battle of Toledo (Koppen, 1977, p. 140).

It is german at this point to briefly discuss the history of the Poema del Cid (The Poem of Cid). This is the greatest and earliest surviving literary epic of Castile, celebrating the exploits, both real and legendary, of the Castilian knight, Rodrigo Diaz de Bivar. It was written, as far as can be known, sometime around 1140. Its author, again as nearly as can be determined, was a native of the Castilian frontier which faced the Moorish kingdom of Valencia; quite possibly he was from the region near Medinaceli or San Esteban de Gormaz, both of which figure in the poem.

In the 11th and early 12th centuries Castilians and Moors fought back and forth over this bit of border country. Medinaceli was taken from the Moors in 1104, lost again, and then retaken definitively in 1120, only twenty years or so before the Poema was written. During the same period the border country was also a center of poetic activity. The Poema del Cid was not the only heroic poem of the period written in the vernacular, but it is almost the only one which did not vanish, leaving only a reference in some chronicle, if that. The Poema itself has survived only in a single manuscript copy made by Per Abbat in 1307, and even from this three pages are missing (Merwin, 1959, p. 443).

In the year 1140, when the poet set out to write his epic, there must have been men still alive who remembered

Rodrigo Diaz of Bivar, who had also been called "the Cid." He died in Valencia July 10, 1099, about forty years earlier, at age fifty-six. Of interest is the custom of the relatives and vassals when mourning the death of a lord: the men beat their breasts, ripped their clothing, stripped their heads bald; the women lacerated their cheeks with their nails and covered their faces with ashes; and both sexes wailed and shrieked their grief for days on end. Not only did Cid's death resound in Valencia, but two halves of the known world regarded his death as an event of great importance, for already in his lifetime he had been a legend.

Diaz was born in Bivar, a village to the north of Burgos, sometime around 1043, almost a century before the poem was written. His father's family was of highly honorable minor nobility; his father led a rather retiring life in the ancestral home in Bivar. His mother's family was of a higher degree of nobility, with considerable influence at court. Rodrigo, as a youth, was brought up in the court of Prince Sancho, the eldest son of King Ferdinand.

Politically, feudal Spain was an extremely complicated place. By then the conquest of the country from the Moors had made considerable progress. In the northern part of the peninsula were the Visigothic Christian kingdoms, chief among them Seville, Granada, and Valencia. Further complicating the division, the Christian states lived in rivalry with one another. Many of the Moorish states were dependencies of

Christian kingdoms, paying them tribute in exchange for protection from other Moors or other Christians. These tributary kingdoms were a principal cause of the contentions and intermittent wars among the Christian states. Another was the Spanish kings' practice of dividing up their kingdoms among their heirs. Rodrigo, as a young man, was a witness to some of the tragic consequences of one of these partitions; they affected the whole course of his life (Merwin, 1959, pp. 444-445).

The plot of the Poema del Cid is divided into three parts: (a) the banishment of Rodrigo by his sovereign, King Alfonso; (b) Cid's victory over the Moors at Valencia, reconciliation with his sovereign, and the marriage of his daughters, Dona Elvira and Dona Sol, to the Infantes de Carrion; and (c) the cruel treatment and desertion of his daughters and the trial by combat of his former sons-in-law, resulting in the vindication of Cid's honor (Newmark, 1956, p. 52). Cornelius's Cid follows the story line in part two.

The Cid Cornelius brought to the stage, the "hero dripping with victory and glory," had absolutely nothing in common with the historical Cid, who was of a mature age, and, who no longer fought with the Moors, but rather wrestled with the question of finding a husband for both his grown daughters. Cornelius portrayed Cid as a young man whose problem consists of the fact that he himself has difficulties in finding a wife.

Chimene, also a historical figure, has played a role in older Spanish epics. She is portrayed as a timid matron concerned with her husband of many years and her daughter. In Cornelius's and many others' workings of the Cid material, she appears as a young nobleman's daughter whose father has been killed by Cid in an aristocratic duel. This is the basis of the second theme, which centers around Chimene who loves the murderer of her father and who is torn between her family duty of feudal revenge and her love for Cid, the object of this revenge. Both themes were present in many editions at the same time the composer turned to Cid, but, for the most part, they were isolated from one another. Cornelius's Cid, however, integrates both motives so that both appear as a whole--historical drama and spiritual drama fusing into one another almost perfectly (Koppen, 1977, p. 142). The two themes appear as leitmotives throughout the opera.

The Burger Sonatas

It was during the composing of the Burger Sonatas that Cornelius utilized the principle of the leitmotiv. One already hears the leitmotiv in the introductory measures of the first song. (See Figure 58.)



Figure 58. Der Entfernten ("The Absent One"), Measures 1-2. Musikalische Werke, Cornelius, 1905, p. 158.

The motiv, whose exaggerated, leading triad already represents the mood, influences almost every measure of the poem (Cornelius, Musikalische Werke, 1905, p. 158).

The second sonnet also compresses the sphere of feeling of the composition into a few leitmotiv measures. The harshness of the "Cid" theme is derived from the small interval of a minor second (Cornelius, Musikalische Werke, 1905, p. 161).



Figure 59. Liebe ohne Heimat ("Love Without a Home"), Measures 1-6. Musikalische Werke, Cornelius, 1905, p. 161.

"Joyful Reward of True Admiration" appears to be the most profound of the songs; harmonic boldness appears in its greatest. The strength of feeling is compressed here also into a rhythmic chord progression as a moving motiv (Cornelius, Musikalische Werke, 1905, p. 166).



Figure 60. Verlust ("Loss"), Measures 1-4. Musikalische Werke, Cornelius, 1905, p. 166.

The boldness of the chord connections and the way in which the leitmotiv wins dramatic importance are carried over in the dramatic work of Cid. The harmonic and melodic scheme of "Where I'm far from you in the desolate night, tormented without light and warmth" in the first sonnet leads directly into the brief prelude to the second act of Cid which anticipates Chimene's torment (Cornelius, Musikalische Werke, 1905, p. 159). (See Figure 61.)

"Nektarkelch, you would be deep enough" in the third sonnet becomes the leitmotiv of the most important place in Act 3, the duet between Cid and Chimene (Cornelius, Musikalische Werke, 1905, pp. 170-171). (See Figure 62.)

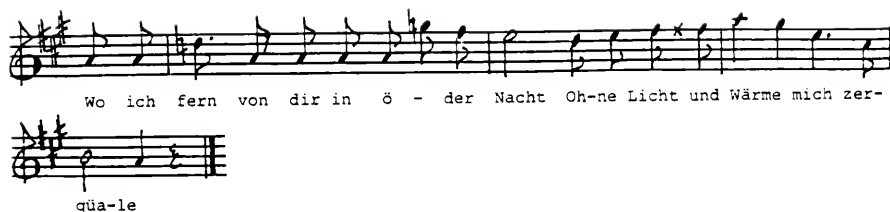


Figure 61. Der Entfernten ("The Absent One"), Measures 17-21. Musikalische Werke, Cornelius, 1905, p. 159.

Nek-tar-kelch du wa-rest süß genug Ei-nen Strom des

Figure 62. Verlust ("Loss"), Measures 25-26. Musikalische Werke, Cornelius, 1905, pp. 170-171.

Closely associated with the aforementioned thematic concepts is the composer's use of mottos before every act. Each serves as a formal proclamation of the subject to be heard. That of Act 1 states: "Justica, justica pido" ("Justice, justice I demand"!) and is taken from Guillen de Castro's Las Mocedades del Cid; of Act 2, "Unendlich ist der Liebe macht" ("Unending is the power of love") is taken from Herder's Cid; and Act 3, "El mio Cid lo ho L'almado" ("I have

called him my Cid"), also from Castro. The first two mottos stress the Chimenen theme, the last one that of the Moorish conqueror. This would convey the impression that the Chimenen theme dominates the first two acts and the conquistador theme the third act only. This is not so in that Cornelius adjusted the motivic elements of both themes to one another. Also, the choice of mottos gives the impression that Cornelius only confided in Herder and Castro while working on the material. Just the opposite is indicated in his correspondence. As mentioned earlier, he was familiar with Corneille's Cid as well (Koppen, 1977, p. 142).

Cornelius continually used the term "campeador" to describe the title hero--similar to Bizet who later uses the similar-sounding "toreador." Campeador is not the Cid of Herder or Corneille or Castro, and he could not have been called such by them because the single literary source in which he was so called, the old Spanish epic Poema del Cid, was not available to these authors.

From Cornelius's correspondence one knows that he was familiar with a biography of the historical Cid, whose author he only signified with the last name Huber. The work in question is that of Victor Ayme Huber, which appeared in Bremen in 1829: History of Cid Ruy Diaz Campeador of Bivac. It was translated into German in 1850. Huber was one of the earliest German Hispanists, and in this context there is

enough evidence that the book contains longer excerpts from the old Spanish Cid epic in the German translation and that the word "campeador" could have been known to Cornelius from there (Koppen, 1977, pp. 142-143).

In Act 1, scene 3, the chorus presents additional evidence of the sources used by Cornelius. It is found in two quotes from the Cantor de mio Cid where the word "campeador" is used for the first time, "Hero born at an opportune time" (see Figure 63) and "Armed with steel at an opportune time" (see Figure 64).



Figure 63. Der Cid, Act 1, Scene 3, Measures 16-17. Der Cid, Hasse, 1905, p. 33.



Figure 64. Der Cid, Act 1, Scene 3, Measures 18-19. Der Cid, Hasse, 1905, p. 33.

In the first case there is an almost word-for-word German translation of the Spanish "en buen ora nacido." The other verse uses a somewhat freer translation of the Spanish "en buena cinxiestes espada" ("you gird yourself with your sword at an opportune time") (Koppen, 1977, p. 143).

Main Characters

As is the case in many operas, characters and their names change from edition to edition. The characters used by Cornelius also underwent some transformations. In some cases names were changed and/or omitted. For instance, Rodrigo Diaz becomes Ruy Diaz and is not referred to as "Cid" until the end of the opera. Don Diego and Count Gormaz do not appear in the opera but their names are mentioned in both Chimene's and Ruy Diaz's arias.

Ruy Diaz (Baritone)--Don Diego's son who becomes "The Cid"

Chimene (Soprano)--Daughter of Count Gormaz

Don Diego--Father of Ruy Diaz and an old man who was
once the King's foremost warrior

Count Gormaz--Father of Chimene and presently the King's
foremost warrior

King Fernando (Tenor)--King of Castile

Alvar Fanez (Tenor)--A young Castilian nobleman who is a
suitor of Chimene

Luyn Calvo (Bass)--The church's Bishop and also
Chimene's uncle

The Story

Count Gormaz is the King's foremost warrior. Don Diego formerly held that honor but is now an old man whom the King has favored with the task of teaching the young Prince of Castile. Gormaz feels he has been overlooked and that Diego used trickery to win the post. A violent verbal exchange takes place in which Gormaz slaps Diego. Diego draws his sword but is shamed when Gormaz disarms him.

Don Diego implores his son, Ruy Diaz, to avenge his dishonor and shame. Ruy Diaz is dismayed to find out that the offense was committed by his sweetheart Chimene's father. He is torn between his love for Chimene and his family's honor. He states: "My love is mocked whichever way I move. If I avenge my father, I kill my love; Honor compels me, yet love holds my arm" (Corneille, 1961, p. 12).

Family honor prevails and he challenges Count Gormaz to a duel. Gormaz is slain. His daughter Chimene begs the King for justice during an open court session. It is here that Cornelius begins the opera.

The Overture

Unlike his overture to Der Barbier, Cornelius's overture to Cid contains, and is constructed, around excerpts from

within the opera itself. Cornelius has used melodic as well as tonal leitmotifs throughout the overture. Several examples will serve to illustrate this point.

Cornelius seems to have had a penchant for using triplet figures. They are prominent throughout Der Barbier, and likewise in Cid. The opening statement represents the "campeador's" theme and is heard throughout the opera whenever references are made to the armed forces.



Figure 65. Der Cid, Overture, Measures 1-3. Der Cid, Hasse, 1905, p. 2.

The solo flute introduces Chimene's theme. Though it is introduced in the key of E-flat major, the tonal sphere of C-sharp minor is established from the beginning as Chimene's sound.



Figure 66. Der Cid, Overture, Measures 4-6. Der Cid, Hasse, 1905, p. 2.

As mentioned earlier, the harshness of Cid's theme is derived from the small interval of a minor second. Cornelius has incorporated this device throughout the work. Tonally, E-flat major represents Cid.



Figure 67. Der Cid, Overture, Measures 5-7. Der Cid, Hasse, 1905, p. 2.

From the place in Act 1, Scene 6, where Ruy Diaz sings of the flags waving from each tower, Cornelius has quoted the melody literally. (See Figure 68a,b.)

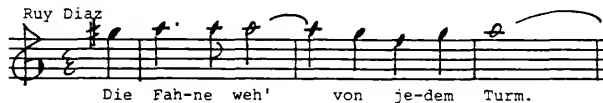


Figure 68. Melody quoted literally.
a. Der Cid, Act 1, Scene 6, Measures 53-56. Der Cid, Hasse, 1905, p. 83.



- b. Der Cid, Overture, Measures 62-66. Der Cid, Hasse, 1905, p. 4.

Several quotations from the "victory procession" in Act 3 have been included. (See Figures 69a,b, and 70a,b.)



Figure 69. Quotation from the Victory Procession.

- a. Der Cid, Victory Procession, Act 3, Scene 3, Measures 18-20. Der Cid, Hasse, 1905, p. 173.



b. Der Cid, Overture, Measures 245-247. Der Cid, Hasse, 1905, p. 11.

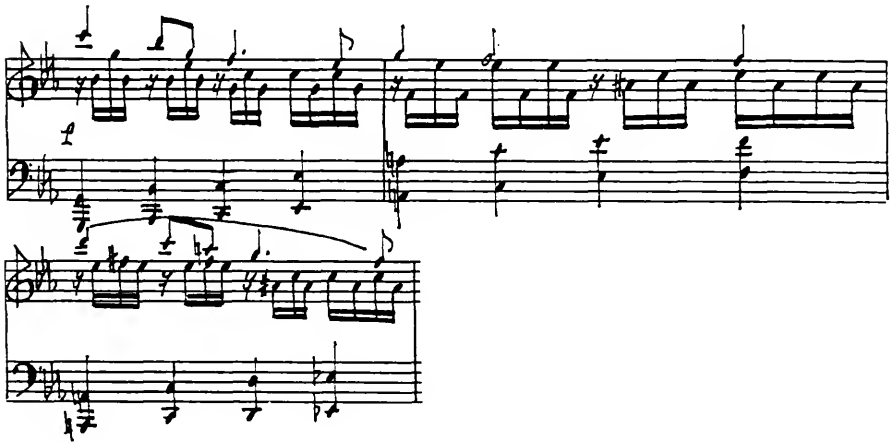


Figure 70. Another quotation from the Victory Procession.

a. Der Cid, Victory Procession, Act 3, Scene 3, Measures 127-129. Der Cid, Hasse, 1905, p. 177.



- b. Der Cid, Overture, Measures 273-275. Der Cid, Hasse, 1905, p. 12.

The First Act

Motto: "Justica, justica pido" ("Justice, justice, I demand"!)
Guillen de Castro

The scene shows the court of the royal castle at Burgos. To the left a wide staircase, which leads to the gate of the castle. A throne is to the left of it in the foreground. In the middle of the background is an open gate of the castle courtyard through which all the people in the course of the act come.

As the curtain rises, one sees the stage filled with counts, citizens, and farmers, all gathered together to witness the trial which the King is holding. The opening chorus begins with a short orchestral introduction of which

the first twelve measures are in unison. Already another tonal sphere encircles the listener moving from the E-flat major overture to F-sharp major, which represents the sound of the court and the glamor of old Castile. The chorus of all persons gathered sings of the majesty and glory of the castle and the throne of King Fernando: "The picture of faith, of fame, the honorable castle; the weapons of justice, Castile's throne, how majestic you stand there! To hero's power and God's word!"

Chor aller Versammelten

Sopr.
Alt.
Ten.
Baß

Des Glau - bens Schild, des Ruh - mes

Hort, der Eh - re Burg, des Rech - tes Wehr

Figure 71. Der Cid, People's Chorus, "Des Glaubens Schild, des Ruhmes Hart," Act 1, Scene 1, Measures 30-34. Der Cid, Hasse, 1905, p. 15.

After the first chorus the King comes down the stairs of the castle with his court and seats himself on the throne. The Herald announces the approach of the Countess von Lozan,

Chimene: "My King! Lozan's honorable countess approaches to depend on you for justice, to complain of Ruy Diaz's evil deed, who battled her father in a duel.

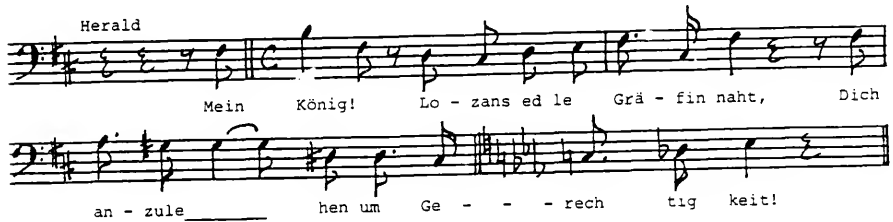


Figure 72. Der Cid, Herold's Song, Act 1, Scene 1, Measures 171-174. Der Cid, Hasse, 1905, p. 23.

After four trumpets announce Chimene's arrival, Cornelius incorporates a funeral procession march; the orchestral sound gives the picture of deepest sorrow in its coloring.



Figure 73. Der Cid, Funeral March, Act 1, Scene 2, Measures 10-12. Der Cid, Hasse, 1905, p. 24.

During the funeral march, a procession of Chimene's pages appear dragging long mourning capes, her maidens in deep sorrow also. They place themselves across from the throne; towards the end of the march Chimene appears. Chimene intends to repeat her lament but visibly struggles to compose herself. Her opening aria tells of her first meeting with King Fernando and she wonders if he remembers her: "Just think, King, that I once as a child approached you, where you were receiving Lozan as a guest. . . ."

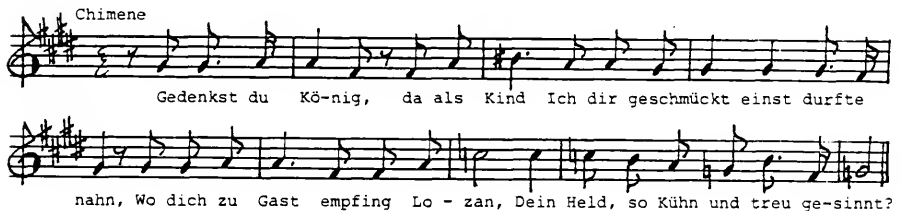


Figure 74. Der Cid, Chimene Addresses King Fernando, Act 1, Scene 2, Measures 33-41. Der Cid, Hasse, 1905, p. 25.

Fernando acknowledges her, after which she states her charge against Ruy Diaz. He dueled with and killed her father and she now begs the King to avenge the terrible deed. At that very moment a Herald announces the arrival of Ruy Diaz from Vibar. Diaz approaches to the roars of the people who sing, "Hail Ruy Diaz! See! The hero approaches! Hail the victor of Zamora! The noble branch from Calvos' race!"

Cornelius, while declaring Ruy Diaz as hero, also tells of his killing Count Gormaz.

A situation quartet follows between Ruy Diaz, Chimene, King Fernando, and Alvar Fanez, a young knight who is in love with Chimene. It is a rich, free polyphonic work with each character reflecting on the situation at hand--Chimene, her despair and grief over her father's death and her anger at her lover Diaz; Diaz's wanting to be put to death to ease Chimene's pain and his torment; King Fernando of Chimene's bitter agony; Alvar Fanez wanting to avenge the honorable Count's death.

At the end of the quartet, Cornelius has continued a technique used often in the Burger Sonatas and his Opus 1. It is the repetition of the last lines of verse. This fading away in word and tone becomes his style at this time and moves through his entire lyrics and dramatic-musical works (Hasse, 1923, p. 68). (See Figure 75.)

The King returns to the throne and Alvar Fanez leaves unnoticed into the background. The people stand by their hero, Ruy Diaz, and in a unison chorus sing: "Hero, to whom fame is devoted through weapons, yours be justice. . . ."

Piu moderato

Chimene
Zu sän auf Er-den Mord und Mis - se - rat,
A. Fanez
Ruy Di-az, We - he dir, Ver - gel - tung naht!
Fernando
Verleih den Strahl, um den dein Knecht dich bat!
Ruy Diaz
des Herzens Schrei, das ich im Kampf zer-trat

Figure 75. Der Cid, Situation Quartet, Act 1, Scene 3, Measures 126-128. Der Cid, Hasse, 1905, p. 46.

In a passionate complaint, Chimene directs her first words to Ruy Diaz (see Figure 76):

Wohlan! was stehst du säumig da Und blickst zu
Boden scheu und still? . . . Dir geb' ich Fluch--
gib mir den Tod!

Well! Why do you hesitantly stand there and
look to the ground, shyly and silently? . . . I
curse you, give me death!

Allegro moderato

Chimene
Wohl-an! _____ was stehst du säumig da Und blickst zu
Bo - den scheu und still?

Figure 76. Der Cid, Chimene's Accusation, Act 1, Scene 3, Measures 156-161. Der Cid, Hasse, 1905, pp. 49-50.

With these words she sinks into the arms of the women around her. Ruy Diaz replies to the King how Chimene's complaint breaks his heart:

Wie fänd' ich Antwort diesem Ton, Wo Schweigen schon das Herz Zerreißt? Doch Antwort schuld' ich deinem Thron, Der vor Gericht mich treten heißt. Im Zweikampf schlug ich Lozans Graf, Der Meines Hauses Ehr' geraubt. Der meines Vaters greises Haupt mit bübisch tollem Schlage traf. Nicht meinem König dürft' ich nah'n, Wenn ich nicht tat, wie ich getan; Graf Gormaz schmähete meine Ehr', Ich nahm sein Leben, was ist mehr? Doch wenn dies Herz in Klagen bricht, Kastil'sche Ritter, achtet drauf! Mein Handschuh hier! Es heb' ihn auf, wer für Chimene Gormaz ficht!

How should I answer this, how the broken heart is silent. Indeed I owe your throne an answer, that calls me to judgment. In a duel I battled the Count, who robbed my house of its honor. The gray head of my father met with villanous mad blows. I would not be able to approach my King, if I hadn't done what I did; Count Gormaz insulted my honor. I took his life, what is more? When this heart in grief breaks, Castilian knight, give heed! Here is my glove! I raise it, he who fights Gormaz for Chimene!

Alvar Fanez picks up the glove thrown down--only a duel can decide the argument. "The battle is mine, the honor mine! Grant me preference honorable lady!" (See Figure 77.)



Figure 77. Der Cid, Fanez's Challenge, Act 1, Scene 3, Measures 245-252. Der Cid, Hasse, 1905, p. 54.

Ruy Diaz accepts Fanez's challenge and a musical dialogue ensues. Cornelius uses the campeador triplet motif throughout the dialogue symbolic of the military status of the two people involved.



Figure 78. Der Cid, Campeador Motif, Act 1, Scene 3, Measures 258-261. Der Cid, Hasse, 1905, p. 55.

The two shout, "To battle! To battle! King, let us end the argument according to Castilian justice, in combat"!

(See Figure 79.)

The bystanders part respectfully for Bishop Luyn Calvo who enters shouting to the people. He brings a message of love: "Forgive your enemy, who hurts you. . . ." (See Figure 80.)

Alva Fanez

Lass Kö_nig, Nach Ka-stil' schem Recht

Ruy Diaz

den Streit uns en - den im Ge - fecht!

Figure 79. Der Cid, "Laß König, nach kastil'schin Recht," Act 1, Scene 3, Measures 293-300. Der Cid, Hasse, 1905, p. 57.

Andante sostenuto

Luyn Calvo

O hal-tet ein!

Figure 80. Der Cid, "O haltet ein"! Act 1, Scene 3, Measures 303-306. Der Cid, Hasse, 1905, pp. 57-58.

Luyn Calvo demands the ultimate of Ruy Diaz--that he give up his sword of Tizona. Through the use of tremolos and agitated rhythms in the lower strings, Cornelius captures the essence of Ruy Diaz's agony at having to give up his sword. "Take my life, also my armor! My Tizona sword, never"! (See Figure 81.)

Leben nimm du mein Wehr, Mein Schwert Ti-

zo - na nimmermehr!

cresc. cresc.

Figure 81. Der Cid, Orchestral Depiction of Diaz's Agony, Act 1, Scene 4, Measures 70-76. Der Cid, Hasse, 1905, p. 62.

The campeador's chorus proclaims that the sword is the weapon of the cross and the Campeador (Ruy Diaz) never leaves Tizona! Ruy Diaz overcomes his pride, his heroics break, and

he bows in submission. The worst that could happen to Diaz is to not get the sword back, for without the magic of Tizona he will die "from the blow of death from the weakest of enemies." The sword is given to Chimene. She swings it in great excitement against the enemy--it falls from her hand. Suddenly the picture changes as the first of three messengers hurries in. The Moors have invaded the land again: "Save us, O King! The Moors approach. . . ."

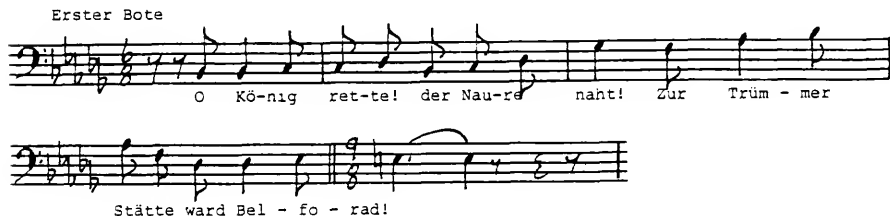


Figure 82. Der Cid, First Messenger's Song, Act 1, Scene 5, Measures 9-13. Der Cid, Hasse, 1905, p. 69.

The people scream in horror: "Woe! Woe! Castile's land"! (See Figure 83.)

A second messenger hurries in--Domingo also fell: "O King, hurry to battle! . . . The enemy has trampled the cross order, the Moors approach"! The tumult is greater. (See Figure 84.) Again the people scream in horror. The choral stanzas appear throughout this scene first like a renewed question of the messenger, then like a mutual participation of understanding.

Sopr.
Alt.
Ten.
Baß

We - he! Weh! Kastiliens Land!

Figure 83. Der Cid, People's Chorus, "Wehe! Weh! Kastiliens Land"! Act 1, Scene 5, Measures 21-23. Der Cid, Hasse, 1905, p. 70.

Zweiter Bote

O Kö-nig ei-le Im Flug' zur Schlacht! Domingo fiel In des Feindes Macht!

Figure 84. Der Cid, Second Messenger's Song, Act 1, Scene 5, Measures 38-42. Der Cid, Hasse, 1905, p. 72.

The third messenger's report is the worst--the enemy now covers the Ero beach. "Oh King, fear fills the land! . . . Najeros pastures, Logronjo's provinces are no longer yours! Pain and death surround us! Now you must depend on God alone"! Cornelius's skill as an exceptional composer is again very evident in the way he has changed the messengers' canonic-dramatic style with rapid rhythms in 6/8, 9/8, and 12/8 meter from B-flat minor over C-sharp minor to E-flat minor.

At this time all turn to Ruy Diaz, whom they feel is their only helper. "Campeador, giant hero, lead your people into the bloody field! Hear your country shouting revenge! Prepare your army!"

Allegro maestoso

Campe-a - dor, rei - si - ger Held! Füh - re dein

Campe-a - dor, rei - si - ger Held! Füh - re dein

Volk ins blut'ge Feld!

Volk ins blut'ge Feld!

Figure 85. Der Cid, "Campeador, reisiger Held"! Act 1, Scene 5, Measures 92-96. Der Cid, Hasse, 1905, p. 77.

But he has no sword. Tizona rests in the hand of Chimene. King Fernando asks her to give the sword back to Ruy Diaz. She yields and lays Tizona down on the steps before the throne. She then leaves with her court. In order to give Chimene time for laying down the sword, Cornelius creates a moving instrumental image when she says "My right,

my sorrow in God's hand," by repeating measures 1-8 (Line 54) an octave lower in the bass clarinet.



Figure 86. Der Cid, Chimene Yields Tizona, Act 1, Scene 5, Measures 136-139; Measures 143-146. Der Cid, Hasse, 1905, p. 80.

Fernando offers the sword to Ruy Diaz. A new theme, that of the Castilian battle, is heard as Ruy Diaz declares, "From the King's hand atoned and blessed, I carry this sword to battle and death"!



Figure 87. Der Cid, Castilian Battle Call, Act 1, Scene 6, Measures 27-30. Der Cid, Hasse, 1905, p. 82.

Meanwhile, the crusader flag is brought in and the Bishop spreads his hands in blessing over it. "Hail to your banner! Go to Victory"!



Figure 88. Der Cid, "Heil deinem Banner! Auf! Zum Sieg"! Act 1, Scene 6, Measures 104-108. Der Cid, Hasse, 1905, p. 85.

Ruy Diaz grasps the banner amidst the enthusiasm of the people. He will lead his people to victory. "The Fatherland is in danger"!

Chorus

Das Va - terland ist in Ge - fahr!

Das Va - terland ist in Ge - fahr!

Figure 89. Der Cid, People's Chorus, "Das Vaterland ist in Gefahr"! Act 1, Scene 6, Measures 164-168. Der Cid, Hasse, 1905, p. 91.

The Second Act

Motto: "Unendlich ist der Liebe Macht" (Unending is the Power of Love)
Herder's "Cid"

The setting of the second act shows a room in Chimene's castle. Stage right of the viewer is a wide, open exit into a castle garden, over whose walls one can see the countryside for the first time. This has a symbolic meaning: The conflicts of the heart are understood as the audience views the countryside, which is threatened by enemies.

Chimene is led by her maidens to a stone table in the foreground at which she remains sitting, deep in thought during the first chorus. Over very soft tremolo strings, a natural motiv introduces the delicate three-voiced women's chorus. (See Figures 90a,b.)



Figure 90. Three-Voiced Women's Chorus.

- a. Der Cid, Introduction and Maiden's Chorus,
Act 2, Scene 1, Measures 1-6. Der Cid,
Hasse, 1905, p. 92.

Chimene's Friends

Sopr. Däm-mung, die den Schleier Senkt, Hü-l-e mild in duft' ge - schleier

Alt.

Detailed description: This is a musical score for two voices, Soprano and Alto. The Soprano part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The Alto part is written on a bass clef staff with the same key signature and time signature. The lyrics for the Soprano part are "Däm-mung, die den Schleier Senkt, Hü-l-e mild in duft' ge - schleier". The music consists of several measures of notes, some with rests, and a final measure with a double bar line.

- b. Der Cid, Chorus of Chimene's Friends, Act 2, Scene 1, Measures 46-49. Der Cid, Hasse, 1905, p. 93.

Dusk, who sinks its veil,
Cover in fragrant veil your remembrances,
Your pain, which gives celebration to the tired
ones. . . .

Orchestrally, Cornelius has closed the chorus with the same soft tremolos and motives with which it began. At this point the maidens retreat quietly through the hallway.

Alone, Chimene's struggle between her sorrow and her love for Ruy Diaz takes a quiet but perceptible beginning.

Chimene Allegro moderato

Laßt mich nicht ein - sam! Ein Sam-keit ist Tod!

Detailed description: This is a musical score for a single voice, Chimene. The music is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegro moderato". The lyrics are "Laßt mich nicht ein - sam! Ein Sam-keit ist Tod!". The music consists of several measures of notes, some with rests, and a final measure with a double bar line.

Figure 91. Der Cid, "Laßt mich nicht einsam! Einsemkeit ist Tod"! Act 2, Scene 2, Measures 1-4. Der Cid, Hasse, 1905, p. 96.

Cornelius has anticipated Chimene's struggle and has pursued it orchestrally by creating a give-and-take effect

through effective tempo and meter changes. Her feeling leads to the visionary: Ruy Diaz changes in her mind to the Archangel Michael, as he destroys the enemy. She follows him into battle, disguised as a page. Ruy gains victory, but is felled by a poisoned arrow and dies. Chimene sucks out the poison with her lips: "she dies, claims victory! Ruy Diaz lives"! The reverse of this ecstasy, "The murderer lives"! leads Chimene to take refuge in prayer. The "Our Father" in F-sharp minor is accompanied by a theme played by flutes.

Chimene

express.

O, welch ein Heil! Gott, wo dein Odem ist! Vater

Figure 92. Der Cid, "Vater Unser," Act 2, Scene 2, Measures 108-115. Der Cid, Hasse, 1905, p. 102.

Handwritten musical score for the entrance to "Our Father" by Peter Cornelius. The score is written on ten staves, with vocal lines at the top and piano accompaniment below. The lyrics are in German. The tempo marking "Andante sostenuto" is visible on the third staff. The score includes various musical notations such as notes, rests, and dynamic markings like "p".

Autograph des Eingangs zum „Vaterunser“. Nach dem für Frau von Milde von Cornelius hergestellten Masterauszug; der zweite „Vaterunser“-Text wahrscheinlich die Handschrift der Frau von Milde.

Figure 93. Autograph of the Entrance to "Our Father." Der Dichtermusiker Peter Cornelius, Hasse, 1923, p. 78.

The melody of the "Our Father" follows that of the Catholic liturgy. Again, Cornelius has given prominence to a string quartet within the orchestral fabric, and its soft chords lead the theme to a climax and to the excited section of "sorrow in thy breast."

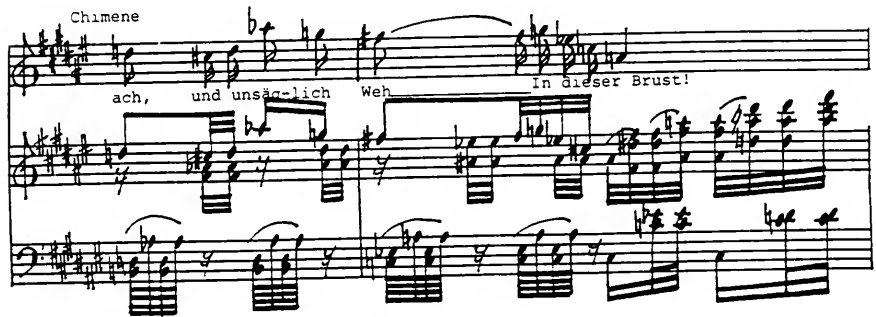


Figure 94. Der Cid, "Vater Unser," Act 2, Scene 2, Measures 127-128. Der Cid, Hasse, 1905, p. 103.

A stronger rhythmic beat occurs just before the last request "Forgive us our debts, as we forgive our debtors" to which Cornelius has introduced a change from the tonal sphere of F-sharp major to D-sharp major, reflective of the E-flat major of the Ruy Diaz motiv. (See Figure 95.)

The technique of repeating last words of phrases, as was done in the Burger Sonatas, is evident again at the phrase "I must heed the sweetness of Heaven's word." The prayer closes to the soft tremolo of strings with Chimene's plea, "Save me! Pass me not"! (See Figure 96.)

Chimene Piu moto.

Wo ich ge-fehlt, sich, wie ich bu - ßand be - be,

p cresc.

Figure 95. Der Cid, "Vater Unser," Act 2, Scene 2, Measures 136-139. Der Cid, Hasse, 1905, p. 104.

Chimene Vivace

Ver-hal-en muß das Süsse - Himmels wort

Ver-hal-en muß das Süsse - Him - mels wort

Figure 96. Der Cid, "Vater Unser," Act 2, Scene 2, Measures 154-161. Der Cid, Hasse, 1905, p. 104.

Alvar Fanez enters through the hallway door and speaks to Chimene: "To soothe your anger and console your heart . . . command my sword to punish him who's free." She tells him of her anguish and misery. Again, Fanez invites her to accept his sword. He reminds her of how slowly justice moves, giving the criminal a chance to flee. Chimene, in her distress, laments that Fanez's offer is her last resort. "If you must cure my woe; if that time comes

and you still feel pity, you may defend my cause before this city." Fanez replies, "For that one happiness my soul was sent, and with the hope of it I go content" (Corneille, 1961, p. 29).

Night has fallen. When leaving, Fanez passes the Bishop, Luyn Calvo, who enters accompanied by torchbearers. Again, he speaks of peace. Talk and counter-talk result as Chimene declares, "Death to the murderer"! Luyn Calvo begs her to silence her desire for revenge, for it will bring her death and eternal regret.

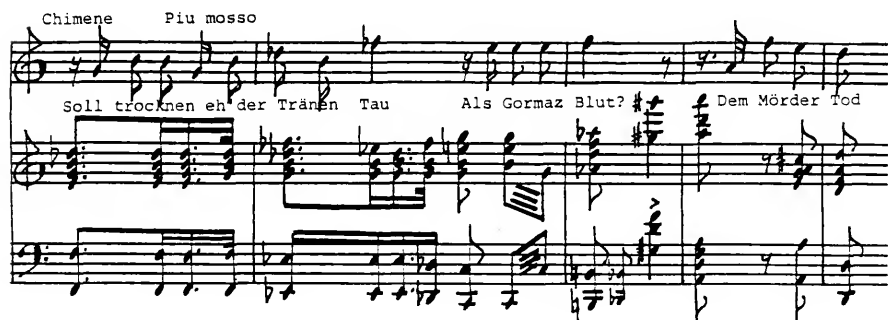


Figure 97. Chimene's Declaration, Luyn Calvo's Plea.

- a. Der Cid, Act 2, Scene 4, Measures 7-11.
Der Cid, Hasse, 1905, pp. 111-112.



- b. Der Cid, Act 2, Scene 4, Measures 11-15.
Der Cid, Hasse, 1905, p. 112.

To the words "Bless you who bears sorrow, God will comfort you," Chimene accompanies the Bishop to the door where she talks with him for a moment. The torchbearers pass the Bishop and remain visible outside the door until the doors close behind him. From then on it is completely dark. Ruy Diaz appears in full armor, but covered in a gray coat.

An E-flat minor tremolo from viola thirds over heavy basses introduces Ruy Diaz's monologue in which he reflects on the deed done and wrestles with his conscience: "What do you want? From which illusion evil one did you wander here"? (See Figure 98.)

Chimene, thinking herself to be alone in the dark, sings to the night: "Oh holy night! Welcome beloved sister! You wear, as I, the dark clothing of mourning!" (See Figure 99.)

It is at this point Cornelius wrestled with the musical representation of the principle of honor--that of Ruy Diaz and that of Chimene. Dialogue is extensively quoted in order to show the full range of emotions involved.

Diaz speaks Chimene's name. Stunned, Chimene admonishes him for so boldly coming to her house. It is interesting to note that Cornelius expressly has dictated 7/4 time here. The poetry consists of two stressed verses (see Figure 100):

Ruy Diaz

Was

willst du hier, von welchem Wahn er faßt, Unseliger, verirrtest du dich

hier - her!

Figure 98. Der Cid, Orchestral Motiv to Ruy Diaz's Monologue, Act 2, Scene 5, Measures 5-12. Der Cid, Hasse, 1905, p. 116.

You boldly desecrate
The pain of asylum
Forget the sacrifice
That bloodily fell here?

Flee the rooms
That sanctify the pain
And leave in place of his dreams
A broken heart.

Chimene Andante con moto

O heil - ge Nacht! Will-kommen, trau-te Schwester!

Du trägst, wie ich, der Trau-er dun - kles Kleid

Figure 99. Der Cid, "O heil'ge Nacht!" Act 2, Scene 5, Measures 58-66. Der Cid, Hasse, 1905, p. 118.

Chimene Allegro energico

Entweihst du ver-mes-sen Der Schmer - zen A-syl

Figure 100. Der Cid, "Entweihst du vermessen Der Schmerzen Asyl," Act 2, Scene 5, Measures 177-178. Der Cid, Hasse, 1905, p. 123.

The meter of the text here offers no explanation for the irregular series of measures. The stanzas that follow

consist of rhymed double-stressed verses and are ordinarily composed in 4/4 time although they retain the same motiv.

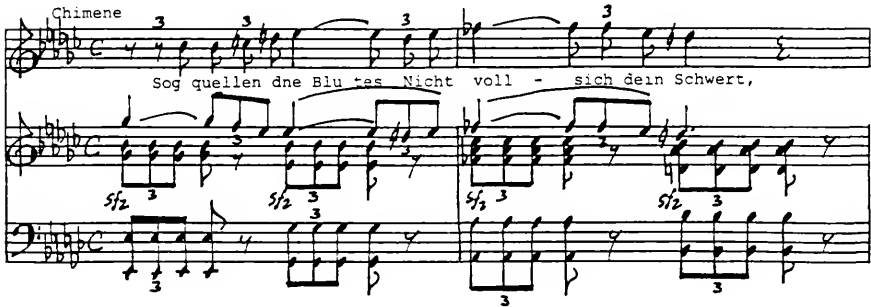


Figure 101. Der Cid, Act 2, Scene 5, Measures 182-183.
Der Cid, Hasse, 1905, p. 124.

The reason for the abbreviation of 7/4 to 4/4 meter lies in the musical domain. It is in this way that Cornelius has avoided the danger of rhythmic monotony and at the same time has given the text dramatic expressiveness (Federhofer, 1977, p. 117).

Diaz again asks that he be granted to speak: "Grant me a word. You know I shall not lie." Chimene turns away. "Then speak to me with my despairing sword." He draws his sword and she recoils from it. Diaz then tells Chimene of the circumstances which led to the duel with her father:

An impossible, gross act dishonored my father
 and left me racked with shame. You know what a
 brutal slap does to an old man's pride. . . .
 Through time and torture, I argued the love due my
 father against all of my love for you. . . .
 Without honor, how could your love be sought?

Even though I have a place in your heart,
disloyalty would tear our love apart. . . . I
wronged you greatly, but was forced to act to earn
respect. . . . And now I've come to pay my debt to
you. . . . I offer you my life as duty's claim.

Chimene: Oh Ruy, how can I blame you as a foe for
your refusing shame? Whichever way my loving
grief must flow, I hate the evil I have come to
know. . . . You avenged your father to pay honor's
fee, and caught in this trap, I'll do the same--
avenge my father and preserve my name. . . .
Although my love for you forbids my hate, I must
avenge my father's violent fate. But, I confess
that deep within my soul, I hope and pray I shall
not gain my goal. (Corneille, 1961, pp. 32-35)

Cornelius based this work on three main ideas: that of
Cid and Christian heroism, of Chimene and love, and thirdly,
of their evil destiny--the actual act, the "sin of honor."
It was the latter idea which caused him the most difficulty.
The principle of honor opposes musical response.

Wagner was very critical of Cornelius in terms of his
trying to set this principle to music. In a letter to
Cornelius, he wrote:

Der Stoff ist keiner musikalischen Behandlung
fähig. Der alte Spanier bekommt eine Ohrfeige, das
ist doch eigentlich der Hebel, der diese ganze
Geschichte in Bewegung setzt. Das Eis dieses
Ehrbegriffs, wie es sich in lokalspanischen
Zuständen eckig kristallisiert hat, ist schwer in
der Glut der Musik umzuschmelzen. Christus, unser
hochmusicaklischer Heiland, lehrt uns, die andre
Backe auch hinhalten. Dies Hinreichen der andren
Backe würde eine ganz herrliche musikalische Lösung
sein, die auch jenen Streich als bedingte Dissonanz
rechtfertigte. (Hasse, 1923, p. 71)

The material is not capable of musical
development. The old Spaniard receives a blow,
this is indeed the means by which the entire story
is set into motion. The ice of this principle of
honor, as it has crystallized in local Spanish
circumstances, is difficult to melt in the heat of

music. Christ, our exalted musical Savior, teaches us to turn the other cheek. This turning of the other cheek would be a magnificent musical solution, which would also justify that blow as a certain dissonance.

In an attempt to solve the opposing difficulty, Cornelius grasped these themes: Cid killed Chimene's father in a duel; death stands between him and Chimene, the woman he has loved for a long time, and whose love turned to hate. What the composer succeeded in doing was to turn the tale in such a way that Chimene's love for Cid triumphed over her hate, and all developments resulted in a happy ending (Hasse, 1923, p. 71). He also skillfully has presented Chimene's and Cid's sorrow, pain, and love, all at the same time through the use of regular and irregular periods of what appears to be unstoppable crescendos. All of this belongs to the best which German music drama calls its own.

Through the uniting of both voices, the motif of the overcoming of hate through love acquires striking importance. Chimene and Ruy Diaz employ each other to "break the bond of pain" as they end their duet.

At this moment early morning light falls on the pair. One sees over the garden the Castilian navy moving in battle. The theme of conquest is presented to the fullest through Cornelius's use of a full brass choir in strident chords. (See Figure 102.)



Figure 102. Der Cid, Theme of Conquest, Act 2, Scene 5, Measures 514-519. Der Cid, Hasse, 1905, pp. 138-139.

Chimene and Ruy pray "O heaven, let your light from the shore be a sign of your mercy!" Sounds of soldiers and battle songs drown them out. Chimene's love motiv contains Ruy Diaz's forgiveness.

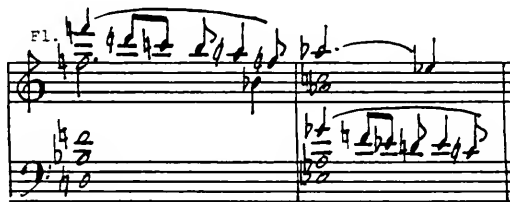


Figure 103. Der Cid, Chimene's Lone Motiv, Act 2, Scene 5, Measures 536-537. Der Cid, Hasse, 1905, p. 147.

But he demands more: "Say my name without resentment."



Figure 104. Der Cid, "Nenn einmal meinen Namen ohne Groll!"
Act 2, Scene 5, Measures 544-548. Der Cid,
Hasse, 1905, p. 147.

At the sound of the harp, Chimene sings "Ruy Diaz! Victory!" The theme of fulfillment does not turn to the dominant chord and its solution, but rather to the conclusion of its sound as Diaz replies, "Bless you Chimene!" (See Figure 105.)

As Diaz leaves the room, Chimene falls to her knees and asks God to look after him. The theme of her love shines through as she ends her prayer:

Nur einmal noch lass mich ihn sehn
Wenn sein Stern mir glänzt
Wenn der Sieg ihn kränzt
Dann, dann lass mich selig, selig vergehn!

Let me see him just one more time,
When his star shines on me
When victory crowns him
Then let me go in peace!

These solemn words are sung with choral interjections of "Campeador, prepare for battle! Campeador, victory over death! Hail! Hail!" (See Figure 106.)

Vivo
Ruy Diaz

Se - - - - - gen

dir,

This musical score is for Figure 105. It features a vocal line for Ruy Diaz and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the tempo marking 'Vivo' and the character name 'Ruy Diaz'. The lyrics 'Se - - - - - gen' are written below the first vocal staff. The piano part consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support. A second system of staves shows the vocal line continuing with the word 'dir,'.

Figure 105. Der Cid, "Segen dir, Chimene," Act 2, Scene 5, Measures 553-556. Der Cid, Hasse, 1905, p. 148.

Chimene

Wenn sein Stern mir glänzt,

Campea- dor kampf-be reit! Campea- dor kampf-be-

Chorus

This musical score is for Figure 106. It features a vocal line for Chimene and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the character name 'Chimene'. The lyrics 'Wenn sein Stern mir glänzt,' are written below the first vocal staff. The piano part consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support. A second system of staves shows the vocal line continuing with the lyrics 'Campea- dor kampf-be reit! Campea- dor kampf-be-'. The piano part includes a triplet of eighth notes in the right hand, marked with a '3'.

Figure 106. Der Cid, Campeador's Chorus, Act 2, Scene 6, Measures 61-64. Der Cid, Hasse, 1905, p. 152.

Troops pass by. Ruy Diaz goes to battle the enemy.

The Third Act

Motto: "El mio Cid lo ho L'lamado" ("I have called him my Cid")
Guillen de Castro

The last act takes place before the gates of the Burgos castle. Armed guards watch far into the countryside from the guard towers. On the pinnacles stand four trumpeters. A throne has been erected for the King. All are awaiting the triumphant entry of the troops. The Church is represented by its Bishop, and heard softly in the background is a piece of old Latin church music. The Bishop sings of God's deliverance of famous persons in the Bible: Daniel, Jonah, and Lazarus. He asks God to deliver them victorious: "Glorious God in heaven, you powerfully created earth and sea and sun and moon, the stars' light scorned men to become nothing. . . ."

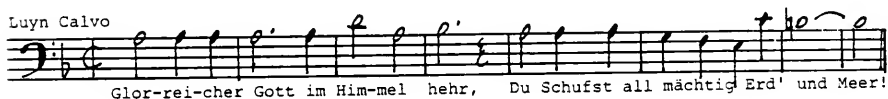


Figure 107. Der Cid, "Glorreicher Gott in Himmel hehr," Act 3, Scene 1, Measures 28-35. Der Cid, Hasse, 1905, p. 154.

The chorus answers in hymn-like quality:

Sopr.
 Alt.
 Ten.
 Bar.

De-fen-sor nos-ter as-pi-ce! In-si-di-an-tes
 De-fen-sor nos-ter as-pi-ce! In-si-di-an-tes
 De-fen-sor nos-ter as-pi-ce! In-si-di-an-tes

Figure 108. Der Cid, People's Chorus, "Defensor noster aspice!" Act 3, Scene 1, Measures 43-49. Der Cid, Hasse, 1905, p. 155.

The watch tower trumpets announce the arrival of the troops. The rhythmic motif is one commonly heard throughout the opera.

4 Trompeten auf dem Wartturm.

Figure 109. Der Cid, Campeador's Motiv, Act 3, Scene 1, Measures 141-144. Der Cid, Hasse, 1905, p. 163.

The people loudly proclaim: "Hail, Campeador! Victorious over death!" to the same motif as the herald trumpets. (See Figure 110.)



Figure 110. Der Cid, People's Chorus, "Campeada sieg gemeiht," Act 3, Scene 1, Measures 160-162. Der Cid, Hasse, 1905, p. 165.

A knight rushes in to tell Fernando of the victory. Fernando in turn tells of the glorious battle of their hero. Ruy Diaz sends the booty on ahead, which includes four captured Moorish kings. "Hail him whom God chose for victory. The pride of Castile, Campeador!"

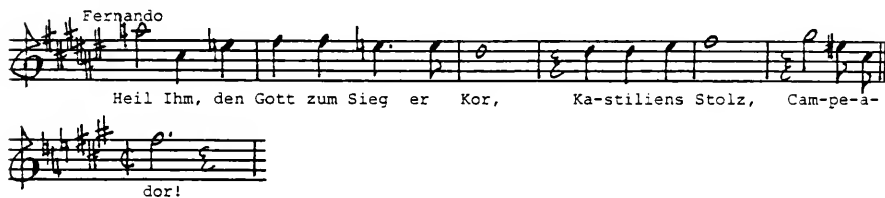


Figure 111. Der Cid, "Heil ihm, den Gott zum Sieg erkor," Act 3, Scene 2, Measures 28-34. Der Cid, Hasse, 1905, p. 167.

A powerful basso ostinato supports the chorus as it sings, "The Lord be with us all! Free our Land!" Within the

ostinato line one hears also the minor second of the Ruy Diaz theme.

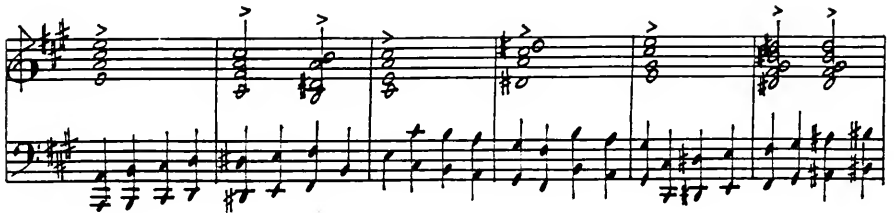


Figure 112. Der Cid, People's Chorus, "Der Herr mit uns allen!" Act 3, Scene 2, Measures 55-60.
Der Cid, Hasse, 1905, p. 169.

As the King takes his place on the throne, and Chimene stands at his side, one can imagine the grandeur and pagentry of the victory procession, for Cornelius utilized all of the orchestral resources available to him in the 150 measures allotted for the processional. Sweeping strings, woodwind flourishes, regal trumpetings, and rising and falling crescendos all create a festive atmosphere as Luyn Calvo, attendants, trophies, precious booty, jewels and containers, extravagantly jeweled Moorish women, richly adorned Arabian horses are all led past the King. Most eyes are on the four Moorish Kings who begin singing a song to their captor Ruy Diaz, whom they call "Cid" (see Figure 113):

Wir wichen nur dem Cid! . . . Sein Ruhm wird
Feinden auch zur Zier! Er sendet uns zu Dir!

We surrender only to Cid! . . . His fame makes
fools of his enemies! He sends us to you!



Figure 113. Der Cid, Moorish King Quartet, Act 3, Scene 3, Measures 170-172. Der Cid, Hasse, 1905, p. 180.

As with other proclamations throughout the opera, "das Volk" answer with words of praise for their Campeador: "Hail him whom God chooses for victory. Castile's protector. Hail, Campeador!"

King Fernando takes up the name: "So he is as the prize of enemy called him: Cid! And may his star shine eternal!"

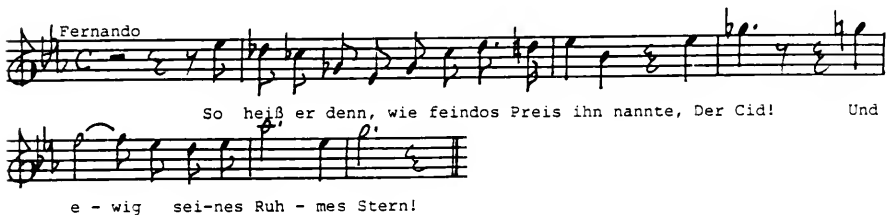


Figure 114. Der Cid, "So heiß er denn," Act 3, Scene 3, Measures 187-193. Der Cid, Hasse, 1905, p. 182.

"But where is Castile's protector"? asks King Fernando. A Herald reports that a duel with Alvar Fanez detains him: "Oh sir, on the shore of Arlanzon, Alvar's word called him to

a duel in battle for Chimene." At this Chimene is visibly shaken.

Luyn Calvo announces the approach of Alvar. Approaching the King, Alvar tells of the fight with Ruy Diaz. Overcome with sorrow, Chimene does not let Alvar finish his report. She assumed Diaz was dead. With the theme of the "Our Father" she confesses to the people her love for Cid: "I loved him! Loved him eternally!"

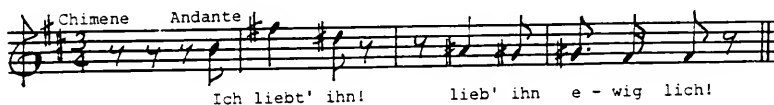


Figure 115. Der Cid, Chimene's Confession of Love, Act 3, Scene 4, Measures 64-67. Der Cid, Hasse, 1905, p. 188.

Fernando looks and sees Diaz approaching--"Hail, Campeador!" Instantly, a splendid seven-voiced chorus erupts singing canonically, "Campeador, victoriously blessed!" (See Figure 116.)

A greater prize awaits Ruy Diaz than the bestowing of the name "Cid"--he comes to know Chimene's confession of love.

Fernando: A higher prize than title and land has your heart won victory over, the prize of love! Go my hero! Ask for Chimene's hand!

Soprano

Alto

Tenor

Bass

Campe-a-dor, sieg - - - ge-weiht!

Campe - a -

Figure 116. Der Cid, People's Chorus, "Campeador, sieg geweiht!" Act 3, Scene 5, Measures 1-3. Der Cid, Hasse, 1905, p. 189.

With intertwining melodies, a canonic duet begins between Diaz and Chimene.

Chimene

Ruy Diaz

Er ist ein Traum, ist ein entzück-ter Wahn, O Gott im

Es ist ein Traum, ist ein ent-zück-ter Wahn, O

Figure 117. Der Cid, "Es ist ein Traum, ist ein entzückter Wahn," Act 3, Scene 5, Measures 94-96. Der Cid, Hasse, 1905, pp. 194-195.

At the close of the duet, Diaz asks Luyn Calvo to bless them. Diaz grasps Chimene's hand and they move forward and stand before the Bishop, who speaks the blessing over them.



Figure 118. Der Cid, Luyn Calvo's Blessing, Act 3, Scene 5, Measures 146-154. Der Cid, Hasse, 1905, p. 198.

"Through battle to victory, united in holiness and need, may love lead you in life and death." He then takes both of them by the hands and leads them ceremoniously to the throne of the King, who, rising, repeats the blessing. Diaz shows his bride to the people and all surround the couple repeating the previous blessing.

In a very poignant aria, Chimene recounts her dream in which she saw Diaz riding into battle, die, and be victorious; how she placed the dead hero on his horse and charged with him into the enemy; the enemy, taken with horror, fled. Orchestrally the action is enhanced with rapid chromatic triplet patterns above sforzando chords. (See Figure 119.)



Figure 119. Der Cid, Act 3, Scene 5, Measures 216-217.
Der Cid, Hasse, 1905, p. 202.

A chorus of male voices sings praises to Diaz just before Chimene ends her aria. As in Der Barbier von Bagdad, a national hymn closes the opera (see Figures 120a,b):

Proudly throughout all the days
 Sound forth, Castilian song!
 Sound forth, you hero tall:
 Hail Chimene! Hail to you, Cid!

Allegro maestoso

Soprano

Alto

Tenor

Stolz durch al-ler Zeiten Ta-ge Tö-ne fort, kastil-lisch Lied!

Stolz durch al-ler Zeiten Ta-ge Tö-ne fort, kastil-lisch Lied!

Bass

Figure 120. National Hymn.
 a. Der Cid, Act 3, Scene 5, Measures 266-270.
Der Cid, Hasse, 1905, p. 206.



- b. Der Cid, Act 3, Scene 5, Measures 276-279.
Der Cid, Hasse, 1905, p. 207.

The Premier

Cid had its first performance on May 21, 1865, in Weimar's court theater with Cornelius present. Conducting the opera was Court conductor Carl Stor. Ten days later on May 31st, a second performance was received very favorably. Again, Cornelius was in attendance; this time with his fiancée and later wife, Bertha Jung. This second performance, despite its great artistic success, was the last one on the German stage for many years. Conditions were not favorable in that Der Cid stood in the shadow of Wagner's musical dramas. Plans for Munich and Frankfurt were destroyed; then, Cornelius did nothing more for Cid. He also died too early, on October 26, 1874 (Hasse, 1905, p. 2).

Peter Cornelius had written and instrumentated the opera for the blooming voice of his Margiana of the first performance of Der Barbier. Upon his return to Weimar in

March of 1865, Cornelius discovered that time had taken its toll on this voice. At that time male and female singers of the German opera stages were all-powerful in contrast to the conductors and composers, and so criticized. Cornelius complained in a letter to some friends that singers Rosa and Feodor von Milde--Chimene and Cid at the time--were incompetent in musical matters with regard to the instrumentation and melodic direction of their voices. Cornelius granted them many concessions in an effort to avoid serious conflicts. The original solo voices of Cid and Chimene are filled with numerous changes (Hasse, 1905, p. 5).

Nothing of the original Cid score appeared in print during the lifetime of the composer. After his death the opera lay unnoticed until it was taken up again in Munich with performances, of a different version, conducted by Hermann Levi on April 21, 1891 (Hasse, 1905, p. 6). Other performances of this version were presented in Mainz, January 8, 1893; in Dresden, January 17, 1899; in Mannheim, February 26, 1899; and in Prague, September 22, 1900 (Loewenberg, 1978, p. 1865).

Cid had not been performed in its original form since May 31, 1865. The Cornelius Festival in Weimar's Royal Theater on June 9th and 10th, 1904, presented Cid in its original form reconstructed by Max Hasse. This revived interest in the work, a work that in form, content, and tone

is one of the most unifying works of German operatic literature. Art friends and critics gathered for the performances, which under conductor Krzyzanowsky were very moving and successful. Subsequent performances were at Dessau, December 25, 1913, and in Stuttgart, May 15, 1938 (Loewenberg, 1978, p. 1865).

Poet Paul Heyse wrote the following prologue which expresses the prevailing attitude about works of art in general, and musical compositions in particular. Small-scale musicians, outstanding in their own right, were often overlooked because more interest was focused on the works by the musical "giants" of the period--in this case, the mammoth musical dramas of Richard Wagner.

The dark powers which rule life,
Often seem absurd and blind,
When they moodily withhold success
To the chosen, to the charmingly affected.
He struggles and fights with enemy forces,
The purest struggles are invincible,
And his service will be thankfully revealed,
Only when the afterworld later celebrates his
death.

Also our friend's star--only when his head
is sunken in night, does he rise.
The star, on which the happy spirits believed,
So deeply was he concealed in clouds.
The wreath, which rarely encircles the young brow,
Now is fully abloom in fresh blossoms,
And those which he sang, his own beautiful songs,
Now resound from thousands of voices.

A work, which revealed true creativity,
Long did lie unrecognized in shadows,
Forced by the jealous power of destiny,
As springs often go through dark chasms.

Indeed, it's finally struggled through to the
light.
Will endure the change of all time,
And the coming century threw it to the dead,
Amazed in silent shame. (Hasse, 1905, pp. 9-10)

CHAPTER 7
GUNLÓD

After the premier of his heroic opera Der Cid, which brought him many artistic honors, Cornelius immediately began to search for new operatic material. Among the numerous sources considered were Immerman's Cardenio und Celinde and E.T.A. Hoffmann's Zinober. He had also planned a three-part opera cycle, Tiroler Treue (Tirol Faithfulness), with which he became inspired after a visit to Tirol.

The first piece of the trilogy would have been called Friedl mit der leeren Tasche ("Friedl with the Empty Pocket"), Andreas Hofer, the second, and the third would be, as Cornelius wrote to his bride on June 15, 1866:

. . . eine ganz zügellos phantastische komische Oper werden, ein Nachspiel, worin das heutige Tirol vorkäme, seine Kriegsbereitschaft für Österreich, seine Wut gegen Bismarck und Garibaldi, welches alles zu einem bunten Lebensbild um mein Abenteuer in Hochgallmik sich schlänge. Ich wollte das schönste lustigste Zeug, mit Jodlern vermischt, da hineinbringen, während der Hofer eine hochernste Tragödie wurde, das Beste, was ich leisten kann, und die vorliegende (der erste Teil) eine buntromantische mit Scherz und Ernst gemischt. (Abert, 1977, p. 146)

. . . an unrestrainedly fantastic comic opera, a voluntary, in which modern Tirol would be pictured, its readiness for war for Austria, its anger against Bismarck and Garibaldi, which would

wind around a colorful sketch of my adventure in Hichgallmik. I wanted the most beautifully funny thing, laced with yodlers, while the circle would become a highly serious tragedy, the best which I can accomplish, and the first part colorfully romantic, mixed with fun and seriousness.

The chief merit of this work, according to Cornelius, was the fact that it gave him another opportunity to work at his actual profession, that of a poet (Abert, 1977, p. 145).

Cornelius had become familiar with the name "Edda" from Richard Wagner's Nibelungen project. The lectures on poems by the Danish poet Ohlenschlager made him aware of the Nordic material and prompted him to devote himself to a deeper study of the Edda.

In the summer of 1866 he read Simrock's translation of Edda. From then on the Edda was considered the "Germanic Bible" among his most treasured books. It told him "about the Greek and Indian tales, and about the Round Table, and Homer." He was as excited about the books of Moses, about the Passion from the New Testament, and the letters of Paul, as he was about the "divinely light and musical poetry" (Hasse, 1923, p. 122).

Cornelius's enthusiasm about the Edda led him to his most ambitious experiment, that of attempting to prove his artistic independence in the company of the Masters (Abert, 1977, p. 153). The Barber and the Cid both had numerous predecessors, but now an unexplored area lay before him with the Gunlöd tale. Aside from Wagner's Ring cycle, no one else

had yet approached the area of musical drama from the Edda (Hasse, 1923, p. 123).

Cornelius sketched three opera texts from the Edda, but his heart remained with the Gunlöd story. His wife Bertha was the first to agree with his plans. In October of 1866, he added the prose sketches for the first act. He is said to have composed them "straight through at the piano," which could only mean that the reveille of the words also came. From November 1866 to February 1867 he drafted the love scene and the second act (Hasse, 1923, p. 122). The third act was written from February to March. He said to his wife, "My heart, if you give your blessing to all the melodies, that would certainly be beautiful. The score and piano accompaniment will be copied before I step into the world with it--no note will be changed" (Hasse, 1923, p. 123). That was probably true. This text of 1866-67 was the only one of the opera completed by the composer.

Cornelius died before completing the music for Gunlöd and as such, it is fragmentary. Only two-thirds of the piano sketches are complete. Act 1 is complete, but Acts 2 and 3 are in parts. One can, however, determine approximately how the opera would have progressed.

Main Characters

With Gunlöd, Cornelius had entered the supernatural realm. Gods, demigods, elfin spirits, and the like come to

the forefront. Also, the fact that its plot is centered around only three characters adds to Gunlöd's uniqueness.

Odin (Heldentenor) is the god of light. He also represents that which is good and beautiful.

Gunlöd (Mezzo Soprano) is the daughter of Hildolf and Erna, orphaned by Suttung.

Suttung (Bass) is the god of the underworld and the dark antagonist of Odin.

Hela (Alto) is Hell's queen.

Choruses are earth spirits, Suttung's relatives, Hell's servants, and "light spirits."

The Story

In Edda one finds an episode from Hâmavâl, which points to an old rain myth in the chapter "Bragi's Conversation." It concerns the robbery of the Sinnregers. From this piece Cornelius wanted to draw the thought of poetry as a godly gift and the idea that it was successfully given through the love of a woman into the hands of the most powerful god. Gunlöd was a minor character in the original tale, but has gained greater significance next to Odin as a central character. In addition, Suttung, who was equally insignificant, has emerged now as the embodiment of raw destructive natural power.

The wise poet Kwasir was killed by Suttung. From his blood, mixed with honey, two of Suttung's dwarfs prepared a

mead. Whoever drank of it would receive the gift of wisdom and poetry. The mead was given to Suttung as atonement for the murder of two of his relatives. He has hidden the drink in the mountains and has made his daughter Gunlöd its protector. Gunlöd is not really his daughter. Suttung killed her parents and kidnapped her. He was also responsible for the murder of Kwasir who was a guest in his house. This is all revealed in Gunlöd's long monologue which opens Act 1 and encompasses the whole first scene. Also, the theme of the opera is stated in the words of the seer: the drink made from Kwasir's blood and Gunlöd's tears, which also bestows immortality, is for Odin alone, the greatest god; Gunlöd should preserve it for him and herself (Abert, 1977, p. 147).

The treatment of the first act closely follows the myth. Odin, setting out to discover the mead, has disguised himself as Bölwerk and worked as Suttung's slave. He demands, as terms of his salary, a drink of the mead, which Suttung vehemently denies. During the fight which ensues, Gunlöd hides Bölwerk in another room. Sutting proclaims that the drink and love are joined for him. Through the mead he not only wants the gift of poetry, but also world domination, immortality, and Gunlöd as his wife (Abert, 1977, p. 147).

Cornelius has presented an abundance of prominent motifs throughout Gunlöd.



Figure 121. Main Motif of Gunlöd, Act 1, Scene 1, Measures 6-7. Gunlöd, Hasse, 1905, p. 4.



Figure 122. Motif from the Rune Song, Act 1, Scene 1, Measures 235-236. Gunlöd, Hasse, 1905, p. 17.



Figure 123. "Gunlöd will Praise Odin's Love," Act 1, Scene 1, Measures 243-244. Gunlöd, Hasse, 1905, p. 18.



Figure 124. Motif of the Rose Trio of Gunlöd, Odin, and Suttung, Act 1, Scene 2, Measure 106. Gunlöd, Hasse, 1905, p. 27.



Figure 125. Motiv from the Mead Trio, Act 1, Scene 2,
Measures 229-230. Gunlöd, Hasse, 1905, p. 34.



Figure 126. Motiv from Gunlöd's Mead Song, Act 1, Scene 2,
Measures 253-254. Gunlöd, Hasse, 1905, p. 36.



Figure 127. Suttung's Courting Song, Act 1, Scene 2,
Measures 403-405. Gunlöd, Hasse, 1905, p. 47.



Figure 128. Odin's Bridal Song, Act 1, Scene 3, Measures 8-10. Gunlöd, Hasse, 1905, p. 54.

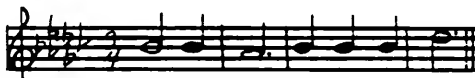


Figure 129. Odin's Lullaby, Act 2, Scene 1, Measures 250-253. Gunlöd, Hasse, 1905, p. 106.



Figure 130. Orchestral Motiv to Suttung's Relative's Serenade, Act 2, Scene 2, Measures 86-87. Gunlöd, Hasse, 1905, p. 114.



Figure 131. Suttung's Relative's Cry for Revenge, Act 2, Scene 2, Measures 556-559. Gunlöd, Hasse, 1905, p. 148.



Figure 132. Suttung's Call to Judgment, Act 2, Scene 2, Measures 677-678. Gunlöd, Hasse, 1905, p. 155.



Figure 133. Orchestral Motiv to Suttung's Scornful Song, Act 3, Scene 2, Measures 76-77. Gunlöd, Hasse, 1905, p. 163.



Figure 134. Suttung's Echo Song, Act 3, Scene 1, Measures 150-151. Gunlöd, Hasse, 1905, p. 167.

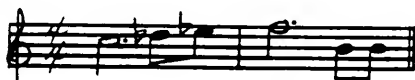


Figure 135. Gunlöd's Question of Destiny, Act 3, Scene 1, Measures 229-230. Gunlöd, Hasse, 1905, p. 173.

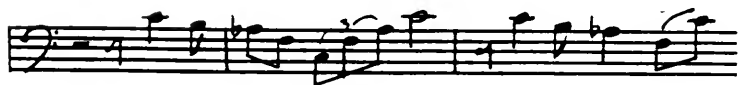


Figure 136. Suttung's Poisonous Flower Song, Act 3, Scene 1, Measures 282-283. Gunlöd, Hasse, 1905, p. 176.

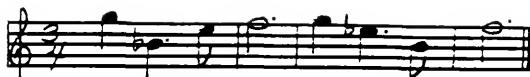


Figure 137. Odin's Waking Song, Act 3, Scene 1, Measures 561-564. Gunlöd, Hasse, 1905, p. 196-197.

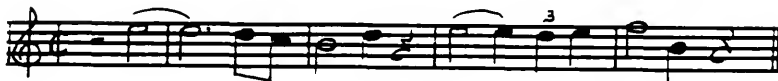


Figure 138. Gunlöd's Awakening, Act 3, Scene 1, Measures 607-611. Gunlöd, Hasse, 1905, p. 200.

The First Act

The scene shows Suttung's hole in the depths of the Hnit mountain. Walls of rock with shimmering metallic arteries weave around it. At center stage, halfway to the background, is a massive iron column supported by arches. Near the top of the rocks a large ruby emits a dark red light, giving the scene its only lighting. Stage right of the audience, a second wing forms a rock ledge to which 9 wide, but not high, steps lead up to a small temple whose closed doors are visible to the audience. Stage left of the audience,

entirely in the foreground, is a small gold table and gold bench. As the curtain rises Gunlöd is seen sitting on the bottom steps of the little temple. Spread out before her is a blue garment on which she is sewing stars with gold thread, singing while she works.

In her long monologue, a three-stanzed ballad, Gunlöd speaks of her parents, Hildorf and Erna, and how on a stormy night Suttung murdered them. Her monologue encompasses the entire first scene.

4. Etwas weniger langsam, als das Vorspiel.

G. *pp* *p*

Hi - dolf, der Rek - ke, und Er - na, sein Weib, Wie

geg - ten sie trau - lich in Ar - men ihr Kind! Wie

Figure 139. Gunlöd's Monologue.

- a. Gunlöd, Act 1, Scene 1, Measures 5-9.
Gunlöd, Hasse, 1905, p. 4.

Gunlöd

hü . tet! bis Suttung' kam in der

Sturmesnacht, Und die Ah . nen erschlug und das Mädelein raubt; Wie

- b. Gunlöd, Act 1, Scene 1, Measures 13-17.
Gunlöd, Hasse, 1905, p. 5.

Hildolf, the warrior and Erna, his wife, how they cherished their child in their arms! How faithfully was Gunlöd protected until Suttung came in the stormy night and slayed the ancestors and robbed the maiden. How loudly did Gunlöd cry.

Suttung hid Gunlöd in the depths of the Hnittreg mountains. Kwasir came to her rescue and shortly afterwards he too was murdered by Suttung. From a secret fireplace, Kwasir gives Gunlöd the news which holy runes have taught him. He sings of heaven and light, of the universe and of Ursa's fountain, of Valhalla's house and of Odin's power. This provides comfort for her. Suttung murders Kwasir, and in her grief Gunlöd wrestles with the thought of following him in death, to plunge herself into the abyss which looms in the depths of the hole.

In the beginning of the last stanza of her song, Gunlöd rises up with increasing movement, throws the blue garment to the side, and expresses by her actions the expression of the song. She turns to the Abyss, and during the conclusion of her song, she gradually climbs a number of the steps, each bringing forth a little flame. In the course of the brief epilogue Gunlöd is finally surrounded by a circle of flames. Cornelius musically depicts each step and flame through a canonic motiv in the woodwinds and horns.



Figure 140. Gunlöd, Ascention Motiv, Act 1, Scene 1, Measures 97-107. Gunlöd, Hasse, 1905, p. 10.

Gunlöd, in a priestly and ceremonious fashion, goes up the 9 steps to the little temple and opens the door with a golden key which she carries on a coral chain upon her breast. Upon opening the door, one of the holy vessels, heavily wrapped in red cloth, is seen. She takes the chalice

and carries it to where Kwasir died; where Suttung prepared the mead (Hasse, 1923, p. 124).

Hier starb Kwasir, hier faßt' in die Schale
Suttung, sine Mörder, das göttliche Blut; Hier sang
er flüsternd in Gunlöd's Ohr Das Geheimnis des
göttlichen Trankes.

Here died Kwasir, here Suttung grabbed the
cup, his murder, the godly blood; here he sang
whispering in Gunlöd's ear the secret of the godly
drink.

17 Ruhige Achtel.

Hier starb Kwa.sir, hier faßt' in die Scha - le Suttung, sein

Mörder, das gött.li.che Blut; — Hier sang er flüsternd in Gun . löds Ohr Das Ge.

p etwas hervorgehoben

heim - nis des gött . lichen Trankes.

Figure 141. Gunlöd, Act 1, Scene 1, Measures 193-200.
Gunlöd, Hasse, 1905, p. 14.

Gunlöd hears the soft words of the dead one, Kwasir.
His wise sayings flow canonically one to another--the magic
of the mead. The Runic song is quoted entirely.

Ströme, mein Blut, aus der Todeswunde,
Finkle, du Welle, Jauchze, mein Herz!
Weine nur Mädchen, mische nur Tränen
Balsam der Liebe, dem Trank des Gesangs!
Unversiegbar schufen's Wanen,
Schaffensgewalt verlei'h ihm die Asen,
Ewig hat es die Walagenannt.
Blut des Sanges ist Gott begeist' rung,
Kuß der Liebe, Sieg in der Schlacht,
Wonne in Weh, erlösen de Schönheit,
Lenzes blüte und Heimatlust,
Traumesweben, Reigen der Freude,
Helden ehre, Frauenpreis!
Finkle, du Welle! Jauchze, mein Herz!
Weihe mit Tränen, Mädchen, den Trank!
Odin allein darfst die Schale du reichen,
Odin allein weiß die Runen des Mets;
Odins Liebe wird Gunlöd lohnen,
Hüte den Trank und die Seele dem Gott!
Rauscht, ihr ewigen Sanges wellen!
Brich, mein Herz, vor ahnen der Lust!
Siegendes Blut! Frohlockende Tränen!
Tönendes Sterben! Leuchtender Tod!

Stream my blood from the death wound,
Glow, you fire! Rejoice, my heart!
Cry, maiden, mix tears,
Balsam of love, to the drink of song!
Ever-flowing tears,
The asses lend him creative power,
They have eternally named him Walla.
Blood of the song is enthusiasm of the gods,
Kiss of love, victory in battle,
Joy in sorrow, redeeming beauty,
Spring blossoms and homeland air,
Weaving of dreams, dance of joy,
Honoring of the heros, woman's prize!
Glow, you fire! Rejoice my heart!
Sanctify with tears, maiden, the drink!
Odin alone may give you the chalice,
Odin alone knows the rune of the mead.
Gunlöd will repay Odin's love,
Protect the drink and the souls of the gods!

Sound, you eternal waves of song!
 Break, my heart from revenging desire!
 Victorious blood! Flowing tears!
 Resounding death! Illuminating death!

Gunlöd then sinks to her knees and protects her face in the folds of the chalice's towel. In the epilogue a horn call from the background sounds closer and closer. Suttung is returning home.

24 Ruhig. (entfernt)
 Hörner hinter der Bühne.
 ff verlangsamen
 dim.
 p
 weich
 H.h.d.B. (naher)
 pp

Figure 142. Gunlöd, Act 1, Scene 1, Measures 288-293.
Gunlöd, Hasse, 1905, p. 20.

Rising, she bids the flames of Kwasir to leave. The lights of the abyss disappear into the depths while Gunlöd carefully covers the chalice and hides it in the shrine. The scene closes to the soft restatement of the ascension motif.

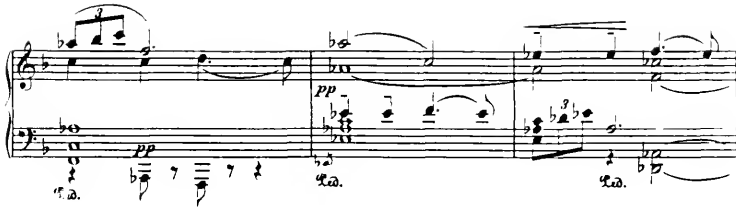


Figure 143. Gunlöd, Restatement of Ascention Motiv, Act 1, Scene 1, Measures 311-313. Gunlöd, Hasse, 1905, p. 22.

Suttung returns home with his slave Bölwerk (Odin). He brings home a full pouch from their hunt. Suttung instructs Gunlöd to prepare a delicious meal for his relatives who will be arriving for a joyous celebration. Bölwerk inquires as to what celebration Suttung has in mind. "Will you offer Odin to God?" to which Suttung sharply answers, "You foolish servant! Silence, think of your service to me. Don't speak to me of Odin, the god!"

Bölwerk hands Gunlöd a branch of wild roses. She is unsure how to take such a beautiful gift. Bölwerk explains:

Rosen nennen's die Menschen,
Zier de die Zwerge,
Riesen nennen es Tand.
Bei Hel heißt es Walden blut,
Wonne sagen die Wanen,
Lieb' ist es Göttern genannt.

People call them roses,
The dwarfs call them ornaments,
Giants call them trinkets.
Hell calls them forest blood,
The Wane calls them joy,
The gods call them love.

32 Odin.

Ro. sen nen nen die Men. schen, Zier. de die Zwer. ge,

sarí cresc.

Rie. sen nen nen es Tand.

Figure 144. Gunlöd, Bölwerk's Rose Song, Act 1, Scene 2, Measures 81-86. Gunlöd, Hasse, 1905, p. 26.

A rose blossom trio begins with Gunlöd, Bölwerk, and Suttung, each singing to themselves. (See Figure 145.)

Gunlöd: I'll hide it deep within my breast the
roses announce loudly. . . .
Gods, oh to me be praise!
Love, how you laught and bloom!

Bölwerk: Runes silently within breast,
the roses announce you loudly. . . .
The gods' mouths sing praise to you!
Love, how you laugh and bloom!

Suttung: Anger rages within my breast!
Does the servant lust for the bride?
Do you stretch out your hand for the
blossoms? Gunlöd praises me!
Forest blood laughs at me and glows!

Gunlöd wants to wind the branch around her forehead but
Suttung rips it from her and stomps on it. "Away with the
trinket, dreaming maid! Suttung knows of a better wreath for

Gunlöd.
(für sich)

Barg ich's tief in der Brust, Kün-dens die Ro-sen nun

Odin.
(für sich)

Ru-nen still in der Brust, Kün-dens die Ro-sen dir

Suttung.
(für sich)

Groll — regtsich tief in der Brust! Lü

lant, Grüßend sprechen's die Blü-henden aus. Grüßend

lant, Tief-stes sprechen die Blü-henden aus, Tiefstes

stet dir Knecht nach der Brant? Streckst du die Hand

sprechen's die Blü-henden aus. Ro-sen um

spre-chen die Blü-henden aus. Ro-sen um

— nach der Blü-henden aus?

34

Ca.

Figure 145. Gunlöd, Rose Blossom Trio, Act 1, Scene 2, Measures 104-113. Gunlöd, Hasse, 1905, pp. 27-28.

you!" Angrily, Bölwerk scoffs at Suttung, a bitter argument begins.

Bölwerk: Scornful wolf! I won't tolerate the insult! I've served you all winter long. I've done the work of 9 servants. Pay me and let me go!

Suttung laughs scornfully.

Suttung: Pay? You idiot! Didn't I feed you?

Bölwerk: You promised me pay, firmly fixed!

Suttung: You're talking gibberish again, and which pay?

Bölwerk: A drink of the priceless mead!

Suttung: A drink of the priceless mead? Does the servant fear to say the name?

Orchestrally the fury of the dialogue becomes more pronounced. Cornelius has given explicit instructions throughout the score--wild betout ("sounding wildly"). (See Figure 146.)

As the orchestra diminishes in sound, Suttung sings of the "precious mead, immortality drink, intoxicatingly sweet!" (See Figure 147.)

Another trio develops, the mead trio. Gunlöd, Bölwerk, and Suttung all sing of the magic of the drink, of course for different reasons. Gunlöd and Bölwerk sing of it as a blessed source of inexhaustible love, Suttung as a forceful all-powerful source to give him world domination. (See Figure 148.)

Figure 146 shows three systems of musical notation for piano accompaniment. The first system is marked *ff* and *wild betont*. The second system has a *ff* marking. The third system is marked *ff*, *verlangsamen*, *dim.*, *p*, and *pp*.

Figure 146. Gunlöd, Act 1, Scene 2, Measures 200-207.
Gunlöd, Hasse, 1905, p. 33.

Ruhig, feierlich.
 Suttung.

Köstlicher Met, Un - sterblichkeitstrank/Wa - nen - blut, be - rauschend sü. Bes!

Figure 147. Gunlöd, Suttung's Mead Song, Act 1, Scene 2,
 Measures 220-222. Gunlöd, Hasse, 1905, p. 33.

Gunlöd. 41

Heiliger Met, Un . sterblichkeitstrank! Wa . nenblut, be . zaubernd sü . Bes! Heiliger
 Odin.
 Heiliger Met, Un . sterblichkeitstrank! Wa . nenblut, be . zaubernd sü . Bes! Heiliger
 Suttung.

Köstlicher

p

G Met, Un . sterblichkeitstrank! Wa . nenblut, be . zaubernd sü . *p*

O Met, Un . sterblichkeitstrank! Wa . nenblut, be . zaubernd sü . *p*

S Met, Un . sterblichkeitstrank! Wa . nenblut, be . zaubernd sü . *p*

cresc. *p*

Best!

Best!

Best!

ruhig *dim.*

Figure 148. Gunlöd, The Mead Trio, Act 1, Scene 2, Measures 229-234. Gunlöd, Hasse, 1905, pp. 34-35.

Again, Suttung tells Bölwerk he cannot drink from the mead. Instead, "Go sip from the puddle with toads and frogs. That is your mead, you stupid servant!" Another violent verbal exchange takes place as Bölwerk again demands payment for his work.

Bölwerk: I call you spiteful Thurse, vile!

Gunlöd: Don't anger him!

Suttung: You whimper, you dog!

Bölwerk: Do you refuse payment?

Suttung: Death be your payment! Wait, slaughter should pay you, blow by blow!

Bölwerk: Do you threaten me, fiend?

Suttung: Tremble you worm!

A physical battle commences. Gunlöd separates them. Suttung hurries to the neighboring grotto, stage right of the audience. Gunlöd hastily grabs Bölwerk's arm and pulls him, who resists, to the closed room stage left of the audience. She hurriedly pushes him and closes the gate behind him.

Suttung returns with raised club. Gunlöd falls in his arms. "Tame your rage!" she cries. "Away from my arm? I'll pay him!" shouts Suttung. Gunlöd then tells Suttung that Bölwerk fled up the steps and away. Suttung goes to the steps and braggardly calls to Bölwerk. Returning to the foreground, he takes rich jewelry from a secret niche lodged in the iron column. In his courting song, he tells Gunlöd of his plans to marry her. (See Figure 149.)

54 Nicht schleppend.

Suttung

Tief im Schachte leuchten Sonnen, Gold'ne Blät - ter, Demant.

ritard.

p pp

kel - che, Gnomentand, Korallenzweige, Ew'ge Ro - sen in der

cresc.

Nacht! Sieh die Ket.te, wie sie schil - lert,

dim.

Sieh die Krane, wie sie fun - kelt. Zittert dir die Seele

Figure 149. Gunlöd, "Suttung's Courting Song," Act 1, Scene 2, Measures 402-413. Gunlöd, Hasse, 1905, p. 47.

Deep in shadows shines the sun, golden leaves,
diamond cup, gnome flowers, coral branches, eternal
roses in the night. See the chain, how it
shimmers. See the crown, how it glitters. . . .

Gunlöd will no longer be Suttung's maid, but his wife
and queen. He plans to marry her that very day. His
relatives will come, the giant will overthrow the gods, made
omnipotent by the drink. Gunlöd will enter Valhalla as
Freia. He bids her to dress in the jewels which he has given
her. He then takes a spear and lance, throws a bearskin over
his head and shoulders, and hurries away to invite his
relatives to the wedding.

Gunlöd waits until he disappears. Hurriedly she opens
the door for Bölwerk. He sings of Gunlöd's beauty, "Gunlöd,
how I see you radiantly bejeweled, ceremoniously shimmering,
and your dress beams." Sadly, she tells of Suttung's plans
for her. She also confesses to Bölwerk the secret of her
life, her love for him, and her betrayal of the god, Odin.
"Did you protect the drink for Odin, waiting for the gods and
his love? He is near you, his breath strengthens you!"
states Bölwerk as he coaxes Gunlöd to give him a drink of the
mead. She tells him of Kwasir's prophecy that the drink
should only be given to Odin, for only he knows the rune of
the mead and his love will reward her. Again, Bölwerk tells
her that Odin is near her and to banish her sorrow because
she has reached her goal. Bölwerk wins her heart, but before
she blasphemes the gods, she would rather die. Hurrying to

the abyss, she summons the flames from Kwasir's grave to be witnesses to her death.

Freunde! herbei! es erfüllt sich mein Los!
Ganz will Gunlöd nun euch gehören, Kommt, sie zu
betten ins rauschende Grab'. . . . Nehmt mich zu
euch, weil Suttung mir droht, Nehmt mich zu euch,
eh' an Kwasir ich frevle, kommt, o kommt, da mich
Odin vergaß!

Friends! Gather round! My destiny is being
fulfilled. Gunlöd wants to completely belong to
you. Come, embed her in thundering grave. . . .
Take me to you because Suttung threatens me, take
me to you before I blaspheme Kwasir, come, o come,
whom Odin has forgotten.

The mountain flames rise from the depths and surround
Gunlöd. Cornelius has restated the orchestral motif from
Scene 1 when Gunlöd first ascends the steps to take the
priceless chalice. (See Figure 150.)

With powerful magic Bölwerk conjures up earthly spirits.
"Spirits of the deep, now hear my plea! Do you know the
sound which calls you to life? Do you know the breath that
grants you passion? Do you know the sound? Do you know the
breath? . . . Call the loved one by name, you know him!"
(See Figure 151.)

A green fog surrounds the flames, out of which dazzling,
bejeweled young men and women emerge. They encircle the
couple with calls of greeting: "Hail the look of godly eye
that views the universe from Hlidskialf's throne. . . . Hail
you whom Gunlöd gives the cup! Odin! Odin! The bride
greet's you!" It is now that Gunlöd realizes the Bölwerk is
in fact the god, Odin. (See Figure 152.)



Figure 150. Gunlöd, Mountain of Flames, Act 1, Scene 3, Measures 237-244. Gunlöd, Hasse, 1905, p. 69.

Odin takes Gunlöd by the hand and now the rune song resounds in duet. At its conclusion, Gunlöd hurries in joyful haste down the steps, grasps the golden chalice, then sways with great excitement through the band of flaming spirits back to Odin. Kneeling she offers him the drink, which Odin reverently raises, while the spirits repeat,

Energisch bewegt, aber nicht zu rasch.

[76] Odin.
Geister der Tie-fe, nun hört mein Gebot!

o. Kennt ihr den Ton, der ins

o. Lebeneuchrief? Kennt ihr den Hauch, der die Gluteuchverlieh?

o. Kennt ihr den Ton? Kennt ihr den Hauch?

Figure 151. Gunlöd, Bölwerk's Call to the Earth Spirits, Act 1, Scene 3, Measures 251-257. Gunlöd, Hasse, 1905, p. 70.

Lebhaft
Chor der Erdgeister.

Soprau.
Heildem Glanz des göttlichen Aug's, Das von

Alt.
Heildem Glanz des göttlichen Aug's, Das von

Tenor.
Heildem Glanz des göttlichen Aug's, Das von

Bass.
Heildem Glanz des göttlichen Aug's, Das von

Hlidskialfs Thron — das Welt — allschaut!

Hlidskialfs Thron — das Welt — allschaut!

Wel. ten Geschick! Heil, daß dir Gun. löd die Scha. le nun rei. che!

Wel. ten Geschick! Heil, daß dir Gun. löd die Scha. le nun rei. che!

Figure 152. Gunlöd, Chorus of Earth Spirits, Act 1, Scene 3, Measures 295-298; Measures 302-306. Gunlöd, Hasse, 2905, pp. 74-75.

"Odin! the heights and depths rejoice for you! Hail Gunlöd,
hail Odin!"

O - din! Dir jauch - zen die Hö - - - hen und
O - din! Dir jauch - zen die Hö - - - hen und

Tie - fen! Heil dir Gun - lod, dir O - - - din
Tie - fen! Heil dir Gun - lod, dir O - - - din

Figure 153. Gunlöd, Chorus of Earth Spirits, Act 1, Scene 3,
Measures 427-433. Gunlöd, Hasse, 1905, pp.
86-87.

The Second Act

Odin and Gunlöd have wed. As the scene opens, Odin is seen resting on a bench stage left. Beside him is a little table on which the golden chalice stands. Gunlöd is at his feet on a footstool. Enchanted with her beauty, Odin sings a love song to Gunlöd. "What makes me eternally young? Is it your eyes? Is it the drink? That I throw my troubled self into the stormy waves of desire, that I forget you, restraining world."

Odin.

Was mich in Ewigkeit verjüngt. Ist es dein

Au - ge, ist es der Trank? Daß ich mein Selbst wie stö - ren. de

Ha - be Warf in die stürmische Wo - ge der Lust. Daß ich dich

Figure 154. Gunlöd, Odin's Love Song, Act 2, Scene 1, Measures 1-12. Gunlöd, Hasse, 1905, p. 92.

Odin must leave Gunlöd to her destiny. In order for her to be with Odin forever in heaven, she must suffer death for him on earth. She questions him, "If I suffer death for you, then may I fly to you?" The sensitivity of this statement is heightened by Cornelius's use of arpeggios played by the harp in the orchestral score.

Langsamere Viertel.
Gunlöd.

Doch wenn den Tod ich
lei - de um dich, Darf ich em -
por dann schwe - ben zu dir?

Figure 155. Gunlöd, "Doch wenn den Tod ich leide um dich," Act 2, Scene 1, Measures 157-160. Gunlöd, Hasse, 1905, p. 101.

Odin answers her with, "Indeed, when the voices sing to you, then Gunlöd will awaken after the suffering to eternal desires!"

etwas beschleunigen *Etwas belebter, wie vorher.*

Doch wenn die Stimme nun dich ein-singt,

wie - der dich ruft, Dann Gun - löd, erwache Nachdem

Leid zu - rü - cke - wi - ger, e - wi - ger

Figure 156. Gunlöd, "Doch wenn die Stimme, die nun dich einsingt," Act 2, Scene 1, Measures 230-238. Gunlöd, Hasse, 1905, p. 105.

He also tells her of the rune to call up the spirits of light which will protect her. The magic word is "Alfadur."

Grasping the chalice, Gunlöd bids him to flee from the depths and completely fulfill her destiny. Before their

parting, Odin sings Gunlöd into a type of magic sleep so that everything that happens to her will seem as a dream.

Accompanied by soft strings, it is one of the most beautiful arias in the opera. (See Figure 157.)

Schlaf und Traum! Heileges Paar!
Schwebt herab aus den goldnen Salen,
Götter freunde! Menschensegner!
Unsicht bare waltende Mächte! . . .
Neigtet euch dem Flehen des Gott's,
Waltet und webt in Gunlöds Busen,
Hutet mir treu die liebliche Braut! . . .
Schlaf und Traum! Heiliges Paar!

Sleep and dream! Holy pair!
Soar down from golden halls,
Friends of the gods! Blessers of people!
Invisible, powerful forces! . . .
Incline to the prayers of the god,
Control and move in Gunlöd's breast,
Faithfully protect the dear bride for me! . . .
Sleep and dream! Holy pair!

Odin kneels in farewell over the sleeping Gunlöd.

Transforming himself into an eagle, he leaves with the chalice. The scene remains empty for a moment. Then, the orchestra continues with the sleeping song, ending in soft chords as it began.

After Odin disappears with the drink, Suttung climbs down into the hole with his relatives. It is a colorful, fantastic band of men and women who are characterized as personified figures of nature. Suttung views with desire the sleeping Gunlöd and accompanies the entering relatives with his words:

Odin 21 Ruhig und feierlich.

Schlaf und Traum! Hei-li-gees Paar!

Schwebt her-ab aus den gold-nen Sä-lon, Göt-ter-freun-de!

Men-schen-seg-ner! Un-sicht-ba-re wal-len-de

Mäch-te!

Figure 157. Gunlöd, Odin's Sleeping Song, Act 2, Scene 1, Measures 248-265. Gunlöd, Hasse, 1905, pp. 106-107.

Come down and creep to me softly, don't awake
 the bride too soon! Happy band! Clumsy servant!
 East wind, don't die! Stop breathing honorable
 North! No fighting today, you South and West!
 Make no noise, you crater fellows, otherwise Mrs.
 Ran will extinguish you with her daughters!
 Earthquake! Easy, don't rumble! Hey, no roaring,
 Mrs. Waterfall! Don't klank, Iron! Don't jingle,
 Gold! Must you giggle so foolish Truden? Easy,
 Mrs. Elm! Careful, Mrs. Evergreen! Little Hazel
 Bush, don't rush!

Suttung.

Kommt herab, und schleicht mir nur

lei - se, Daß ihr zu früh die Braut mir nicht

weckt!

Figure 158. Gunlöd, Entrance of Suttung's Relatives, Act 2,
 Scene 1, Measures 6-21. Gunlöd, Hasse, 1905,
 p. 110.

After directing his relatives where to stand in the great hall surrounding Gunlöd, Suttung bids them to awaken her with their song. A wild serenade begins.

Dreaming bride! Wake up! That which flows between heaven and earth calls you; calls you which roars in stream and sea; that which grows and blows, forest and glade; that which brews and rages in the earth's core. Crown your work, that your drink refreshes us to loving desire, to heaven's storm. Dreaming bride awake! (See Figure 159.)

Gunlöd awakens and is startled by the horde of relatives. Suttung tries to calm her, for she is to be his wife, and their queen. "Earth's power is her work; life's breath, her breath." After Suttung turns to his relatives, Gunlöd remains motionless, then, as if suddenly remembering something, hurries in apparent excitement past the relatives to the door of the rock wall and climbs up the circular staircase. She stands and looks with longing glances over the rocks in the direction in which Odin disappeared with the chalice.

Suttung's thirst for power becomes so great that in a rage he calls to Valhall. He then tells the relatives how he tempted Kwasir, killed him, mixed his blood with honey, and placed it in the shrine. Worldly wisdom, omnipotence, and immortality are the reward to those who drink the mead. Gunlöd painfully cries upon hearing Suttung's words and tries to flee from the relatives. Excitedly, Suttung asks Gunlöd to get the mead for them. She suggests that he is hallucinating. "Caressing hallucination becomes truth

30 In demselben Zeitmaß, nicht eilen. Ständchen.
Sopran.

CHOR DER SIPPEN

Alt. Träumende Braut! wach!

Tenor I. Träumende Braut! wach!

Tenor II. Träumende Braut! wach!

Bass I. Träumende Braut! wach!

Bass II. Träumende Braut! wach!

30 In demselben Zeitmaß, nicht eilen.

auf!

auf! wach! auf! Träumende Braut! wach! auf!

auf! Träumende Braut! wach! auf! Träumende Braut!

auf! wach! Träumende Braut! wach! auf! wache

auf! wach! auf! Träumende Braut! Träumende Braut! wache

auf! wach! auf! wa - che auf!

auf! Träumende Braut! wach! auf!

fz fz

Figure 159. Gunlöd, Relatives' Serenade, Act 2, Scene 2, Measures 86-95. Gunlöd, Hasse, 1905, pp. 114-115.

through you!" he scoffs. Gunlöd vows never to give him the chalice. Angrily Suttung asks if she is still dreaming. The horde of relatives shout, "Don't delay Gunlöd! Give us the drink!" Calmly, Suttung assures them they will get the mead; Gunlöd is only upset by their uproarious noise. "Come, my little wife, don't be afraid. Give me the key. I will get the drink!"

44

s scheut eu-ren to . senden Schwarm. Komm, mein Weiblein, fürchte dich

s nicht! Gib mir den Schlüssel, so hol' ich den Trank!

f

pp

Figure 160. Gunlöd, Suttung's Request for the Key, Act 2, Scene 2, Measures 303-308. Gunlöd, Hasse, 1905, p. 132.

Hesitant and trembling, Gunlöd gives him the key. As he moves through the relatives and climbs the stairs, the relatives sing softly, "Drink Kwasir's blood! Magical brew! Give us the world!"

As he unlocks the closet, he finds the chalice and drink gone. "Meet me, you Norns! Slay me, Fenrir! Death and horror! The shrine is gone!"

[45] Schnell.
Suttung.

Trefftmich, ihr Nornen!

(Die Viertel noch einmal so langsam,
wie vorher.)

Würgo mich, Fen - rir! Tod und Entsetzen! Der Schrein ist

The musical score is written for voice and piano. The vocal part is in G major, 4/4 time. The piano accompaniment features complex chordal textures and arpeggiated figures. The tempo is marked 'Schnell.' (Allegretto) and then slows down for the final phrase. Dynamic markings include 'f' (forte) and 'sf' (sforzando).

Figure 161. Gunlöd, Act 2, Scene 2, Measures 114-122.
Gunlöd, Hasse, 1905, p. 133.

Rage grips the relatives and they unleash a barrage of charges at Suttung. "Woe to you, Suttung! Do you mock us?" Musically, the orchestra depicts the vehement nature of the action through a pronounced motif and extreme dynamic markings. (See Figure 162.)

Suttung, almost unconsciously, reels to the foreground through the mob. The subtle, quick change of emotion is again evident here. Calmly, he bids Gunlöd to tell of the

The musical score consists of two systems. The first system features two vocal staves (soprano and alto) with the lyrics: "We - he dir, Sut - tung! Hühnst du uns al - le?". The second system features a piano accompaniment with a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

Figure 162. Gunlöd, Suttung's Relations' Rage, Act 2, Scene 2, Measures 326-334. Gunlöd, Hasse, 1905, p. .

drink. Musically, the dynamics go from triple forte to a sudden piano. The intensity is retained through the use of trills. "Before I crush you, you writhing viper with the poisonous tongue, where is the cup? To whom did you give the drink?" (See Figure 163.)

Suttung. 51

(Dieselben Viertel) Ruhige Viertel.

Elf ich dich, ringeln, de Natter, zer.

s. tre, te, Zisch, le mirs zu mit der gif, ti, gen Zün, ge, Wo ist die Schale,

wem gabst du den Trank? Nimm Beschleunigen.

Gunlöd.

pp cresc.

The musical score is written for two voices and piano accompaniment. The top system shows Suttung's entry with a vocal line and piano accompaniment. The middle system shows a vocal line with lyrics and piano accompaniment. The bottom system shows Gunlöd's entry with a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics like *pp* and *cresc.*.

Figure 163. Gunlöd, "Wo ist die Schale," Act 2, Scene 2, Measures 416-426. Gunlöd, Hasse, 1905, pp. 140-141.

Gunlöd, dauntless and excitedly tells Suttung he can take back the crown with which he adorned her, the jewelry with which he greeted her as his bride, the dress he wove for her death, for she is her own self again; body and soul he cannot take. She then scornfully tells him how he robbed her of her parents and took her away from all that was sunny and

beautiful. Gunlöd, now herself in a rage, asks Suttung who gave her as his bride. She exclaims that only his god and the malicious power with which he threw her into the depths, with which he beat Kwasir, forced her to be his bride. But, the eternal ones wanted differently. Odin was victorious. Gunlöd calls Suttung a miserable worm and tells him to sink back into his hole.

Odin himself came into Suttung's house. Odin served you as a slave. I gave Odin the chalice. You decorated Odin's bride! Odin embraced me--you raging dream! Now kill Gunlöd! You awaken her to healing! She awakens smiling on Odin's chest!

At first hesitantly, then vehemently, the relatives demand Gunlöd's blood for the stolen drink. "Have you heard? Will we wait any longer? Suttung promised the troops blood, blood he will provide us: Gunlöd's blood! Blood! Blood!" This chorus is the longest and the most technically difficult because of its moving polyphony and sharp modulation changes. (See Figure 164.)

Pressing forward closer and closer to Gunlöd, they have threateningly grabbed her. Suttung pushes them all back and grabs Gunlöd. Slowly, with fearsome energy, and threatening with powerful fists, the giant, Suttung shouts, "Away from her! If you desecrate this house the roof will fall on you! This is my hall! This is my wife! The crime is mine! The revenge is mine! Back! The hell with you!" (See Figure 165.)

CHOR DER SIPPEN

58 Ruhig beginnen, sehr bald erregt steigend.
 Habt ihrs ver - nommen?
 (Zuerst wie in verhaltenem Zorn, dann sehr bald stark ausbrechend)
 Habt ihrs ver.nom - - - men?
 Habt ihrs ver.no men, ver - nommen?
 Habt ihrs ver. nom - men, habt ihrs ver - nommen?

59 Ruhig beginnen, sehr bald erregt steigend.
 Dulden wirs län - ger?
 Dulden wirs län - - ger?
 Dulden wirs län - - ger, län - ger?
 Dulden wirs län - ger, dul - - den wirs län - ger?

Figure 164. Gunlöd, Relatives' Cry for Revenge, Act 2, Scene 2, Measures 542-547. Gunlöd, Hasse, 1905, p. 147.

Rasch. Suttung. 66 Langsam, mit furchtbarem Nach-
Zurück von

druck.
ihr! Eut, weht ihr dies Haus Zerschmetzt euch der Wölung brennendes Dach!

Allmählich bewegter.
Mein die-se Hal-le! Mein dies Weib!
allmählich starker

Mich traf der Fre-vel! Mein ist die Ra-che!

67 Lebhaft. (lange) Langsam.
Zurück! der He-la-wei-ich
(lange) f f f $dim.$

sie!
 p cresc.

Figure 165. Gunlöd, Suttung's Call to Judgment, Act 2, Scene 2, Measures 672-686. Gunlöd, Hasse, 1905, pp. 155-156.

With these words, Suttung throws his black cloak over the collapsed Gunlöd. All the relatives retreat horrified. Suttung carries Gunlöd to the gates of hell. As Act 2 closes, the orchestra softly echoes the motiv from Odin's sleep serenade in Scene 2 of Act 2.

The Third Act

Suttung and Gunlöd have reached the gates of hell. The scene depicts a ghastly, rocky wasteland. In the background is a wide, open dark cave, out of which from time to time dampness is felt. Gunlöd, covered in Suttung's black cloak, is led to the foreground of the scene by Suttung, who walks with a powerful stick. He sings her a delicate lullaby, sarcastically characterizing their way as a beautiful honeymoon. Suttung asks Gunlöd several questions as they walk, but she remains silent. "Sweet little bride, now if I know you're sorry for this silence, I'll order festive sounds for you." (See Figure 166.)

Suttung commands the inhabitants of hell to rejoice for it is his wedding day. "Laugh owl! Rejoice you vultures! Howl, storm wind! Burst rocks! Groan pines! Play! Play!" (See Figure 167.)

In perhaps one of the most haunting duets, Suttung converses with Widerhall--hell's echo--vocally portrayed by bass voices off stage. In his bridal song he tells Widerhall of his lover Gunlöd, a pretty treasure which shines brighter

Schr ruhig. [7] Unruhig bewegt.

Brautchen süß! Weiß ichs doch nun,

dich reut die-se Stil-le. Wart' ich be-

stell' dir fest-lichen Klang.

Figure 166. Gunlöd, Suttung's Fearful Song, Act 3, Scene 1, Measures 75-83. Gunlöd, Hasse, 1905, p. 163.

than the sun, who has delicate cheeks, a heart like roses, and whose hair is like falling stars.

Suttung inquires of Widerhall as to where he should hide Gunlöd. His last words are echosed by Widerhall, who then tells him, "Hell" is where she should be taken. (See Figure 168.)

8
S. Spielt uns doch auf zum bräut. li - chen Fest!

S. Eul' und Un - ke, Nicht so

S. trä - gel La - che. U - hul

S. Jauchzt, ihr Gai - er! Heu - le, Sturm - wind!

Figure 167. Gunlöd, Suttung Commands the Inhabitants of Hell, Act 3, Scene 1, Measures 94-106. Gunlöd, Hasse, 1905, p. 164.

ritard. *a tempo*

Menschen Gezücht. O sag' mir, trau.li.cher Wi - derhall,

ritard. *a tempo* *mf*

Widerhall. Suttung.

Wi - derhall! Wo berg' ich mein Lieb in Wal.des.kluft,

12 *Ruhiger.*

Wem geb' ichs, daß er mir's heh.le?

Widerhall. *3*

Wal.des.kluft Ho - le!

pp

Erstes Zeitmaß.

He - le?

cresc.

The musical score is written for voice (Soprano, S) and piano. It consists of three systems. The first system has two staves (voice and piano) with lyrics 'Menschen Gezücht. O sag' mir, trau.li.cher Wi - derhall,'. The piano part has a triplet of eighth notes. The second system also has two staves with lyrics 'Widerhall. Suttung. Wi - derhall! Wo berg' ich mein Lieb in Wal.des.kluft,'. The piano part has a triplet of eighth notes. The third system has two staves with lyrics 'Wem geb' ichs, daß er mir's heh.le? Widerhall. 3 Wal.des.kluft Ho - le!'. The piano part has a triplet of eighth notes. The score includes performance markings such as 'ritard.', 'a tempo', 'mf', 'Ruhiger.', 'pp', and 'cresc.'. A box containing the number '12' is placed above the third system.

Figure 168. Gunlöd, Suttung's Echo Song, Act 3, Scene 1,
Measures 149-159. Gunlöd, Hasse, 1905, p. 167.

Suttung then sings of Gunlöd's lack of appreciation by asking Widerhall if Hell had bridal decorations since she did not want the glittering jewelry or precious cloth he offered as wedding gifts. "What does Hell weave as a bridal wreath?" "Snakes," answers Widerhall. The music becomes wilder as Suttung echoes, "Snakes! Snakes for your wreath!"

Erstes Zeitmaß.

S. Schlangen?! Hörtest du's, Lieb? Schlan . gen, Schlan . gen dein

cresc. *fz* *ff*

S. Kranz!

Figure 169. Gunlöd, Act 3, Scene 1, Measures 195-199.
Gunlöd, Hasse, 1905, p. 170.

Again, the range of emotions runs the full gamut. Suttung, after his vehement statements, comes back very calmly with, "Wasn't that nice? Didn't I sing like the ancients?" All this done to very soft tremolos in the orchestra. This vacillating between rage and calmness shows the explosive, yet gentle nature of Suttung each time he

tries to coax Gunlöd to be affectionate. He then leaves to get poisonous flowers to brew a sleeping drink for her.

Gunlöd, peering out from under the heavy black cloth until Suttung disappears, pulls herself up from the rocks and sings with great energy, "Voice of the air, which the fiend desecrates, be sworn by Odin's name."

16 Sehr lebhaft.
Gunlöd.

Stim - me der

leidenschaftlich

Luft, Die der Un - hold ent -

weiht, Sei be - schwor -

ren bei O - dins Na - men!

Stim - me der

leidenschaftlich

Luft, Die der Un - hold ent -

weiht, Sei be - schwor -

ren bei O - dins Na - men!

Stim - me der

leidenschaftlich

Luft, Die der Un - hold ent -

weiht, Sei be - schwor -

ren bei O - dins Na - men!

Figure 170. Gunlöd, Gunlöd's Question of Destiny, Act 3, Scene 1, Measures 228-236. Gunlöd, Hasse, 1905, p. 173.

Gunlöd wonders if her tears, faith, hope, and love will be exhausted in death with blood. Widerhall--this time portrayed by sopranos off stage--answers "Victorious!" to which Gunlöd shouts, "Death is my victory!"

Ruhig. Widerhall. ^{mehrere Sopranstimmen (entfernt)} **[18] Stürmisch. Gunlöd.**

Sie - gen! Sie -

Breit, aber nicht schleppend.

gen! Won - ni - ger Laut! Sie - gen!

mit großem Ausdruck

Beschleunigen.

Sieg ist mein Tod! Sieg ist mein Tod!

Figure 171. Gunlöd, Gunlöd's Echo Song, Act 3, Scene 1, Measures 263-272. Gunlöd, Hasse, 1905, p. 175.

Suttung hastily returns with a bouquet of poisonous flowers. "Deadly nightshades (bella donna) is a victorious hero! Nightshades is a god and feasts on Gunlöd's heart!"

The musical score consists of three systems. The first system features a vocal line (S) and a piano accompaniment. The vocal line has the lyrics "Tollkirsch ist ein Sie-ges-held! Tollkirsch ist ein". The piano part is marked *ff in schärfstem Nachdruck* and *pp*. The second system continues the vocal line with "Gott und schwelgt Gun.löd am Her-" and includes the instruction *(verlangsamen)*. The piano part is marked *pp*. The third system shows the vocal line with "zen!" and a piano part marked *glissando* and *cresc.*. A measure number "20" is indicated at the end of the third system.

Figure 172. Gunlöd, Suttung's Poisonous Flower Song, Act 3, Scene 1, Measures 282-288. Gunlöd, Hasse, 1905, p. 176.

Excitedly, Gunlöd sings of Odin who will protect her from Suttung. "I sip death so the god awakens me! See! Odin frees the bride!" (See Figure 173.) She grasps the

dir mich heilt! So schlürft ich mir Tod, so
 weckt mich der Gott! Sich her!
 so freit sich
 () din die
 Beschleunigen.
 Braut!
 Suttung.

Figure 173. Gunlöd, Gunlöd's Song of Death, Act 3, Scene 1, Measures 295-304. Gunlöd, Hasse, 1905, p. 177.

bouquet, presses the bella donna to her mouth, then throws the bouquet away. Before her death she says the magic word, "Alfadur!" which calls up the spirits of light. With this last word, Gunlöd collapses in death. Suttung, once more bends over her, then moves back near Hela, looking back with sorrow. The somberness of death becomes more pronounced as the servants of hell chorus, vocally employing deep altos and deep basses, sing:

Was that the raven that called? . . . Come
little blossom, it's cool here by us. . . . The sun
was your enemy, withered our little flower. Come
into the coolness, into the depths. You will rest
forever with Hela. (See Figure 174.)

Alfen, the spirits of light, not yet visible, beckon to Gunlöd. "Gunlöd we come! We heard the call!" (See Figure 175.)

Hell's servants answer, "Scornful crickets, spiteful lights!" Suddenly, the spirits of light appear, descending on a "wagon of clouds." Hell and its mob battle with the forces of light for the dead Gunlöd. "Flee into the chasm! The light meets you!" challenges the Alfen. "Curse be your beams! Agony and torment! Our breath flees!" cries hell's servants.

Light overcomes darkness. Hela and her servants, hiding their heads in their dresses, flee. Suttung, who carefully approaches to see if the sacrifice is complete, stares warily at the light in the depths and despairingly calls out,

25 *Bewegter.*
Helgesind (um Gunlöd geschart)

Blümlein komm! bei uns ist's kühl, Dunkel auch;

25 *Bewegter.*
sehr rhythmisch

p

komm, Blümlein! Komml die Sonne

war dir feind, Strahlte unser Blümlein welk. Komm ins kühle,

pp

Figure 174. *Gunlöd*, Servants of Hell Chorus, Act 3, Scene 1, Measures 356-365. *Gunlöd*, Hasse, 1905, pp. 182-183.

In demselben ruhigen Zeitmaß.

26 Alfen (noch unsichtbar)
(Sopranstimmen.)

Gun löd! wir na hen! wir hör-ten den

Ruf! Auf

Helgesind Höhnisches Zirpen, tük.kisches Licht!

Figure 175. *Gunlöd*, Spirits of Light Chorus, Act 3, Scene 1, Measures 372-375. *Gunlöd*, Hasse, 1905, p. 184.

"Gunlöd!" The Alfen place Gunlöd on the cloud wagon and begin soaring upward. The music is aptly descriptive. (See Figure 176.)

Valhalla

The curtain opens on the scene of Valhalla, home of the gods, whose walls, ceiling, beams, and halls are richly decorated with trophies, weapons, shields, and armor. The

Verwandlungs Musik.

(Die Viertel noch etwas ruhiger, wie vorher)

Figure 176. Gunlöd, Transformation Music, Act 3, Scene 1, Measures 432-443. Gunlöd, Hasse, 1905, p. 190.

golden chalice gleams on a table. In the middle of the foreground are the Asen (Nordic gods), recognized by their different insignias and attributes, sitting around a great table. In the background on both sides are richly jeweled tables, at which heros in gold armor sit. Stage right of the audience is a wide room between the 2nd and 4th columns with the sky visible. Stage left, directly in the foreground, sits Odin on his throne, a wreath on his forehead, the staff

to his right. Very broadly and powerfully, the orchestra portrays the magnificence of the great castle Valhalla.



Figure 177. Gunlöd, Orchestral Description of Valhalla, Act 3, Scene 1, Measures 475-478. Gunlöd, Hasse, 1905, p. 192.

As the music diminishes, the Alfen move into the great hall on their cloud wagon, stopping across from Odin's throne. Stepping down, they leave Gunlöd's body on the cloud and bow before Odin.

Sir, the forceful word called us deep in the twilight of the earth's depths. Raise up in salvation the maid. See how she slumbers! The ether breath does not awaken her. . . . Her cheeks are pale, deep is her sleep.

At a wink from Odin, a genie appears next to him at the cloud wagon with a golden container which houses corn, lilies, and a branch. In his waking song, Odin bids the golden ear of corn to extinguish the poison; the withered leaf to banish death from Gunlöd's body; and the lily to blot out every memory of suffering. (See Figure 178.) "Death to your victory! Only death be your dream! Valhalla your

Odin.
Gol. de. ne Äh - - - re von Frei - - - a ge.

feierlich

hegt, *mit großem Ausdruck* Lö. sche des Gif. tes bren. nende

dim. *p*

Spur! Wel. kes Blatt von Hä. wa. teins Zweig,

cresc.

37
Ban. ne den Tod aus die. ser Hül. - - - le!

mit großem Ausdruck

pp *diesen Takt! (lang, sauer)*

Figure 178. Gunnlöd, Odin's Waking Song, Act 3, Scene 1, Measures 507-526. Gunnlöd, Hasse, 1905, pp. 194-195.

house! Odin your protector! Gunlöd! Gunlöd! Awake!" (See Figure 179.)

Only the soft music of the Alfen accompanies Gunlöd's awakening, who at first puts one hand on her heart, then both hands on her forehead. She then sits up, and looking as if blinded by lightening, she protects her eyes from the glare. The Alfen sing pianissimo, "Peacefully awaken dear child, crown to the celebration be the desire of your heart: death your victory! Valhalla your home! Odin your protector!" (See Figure 180.)

Gunlöd quickly rises at these last words. She first looks at Odin, then looking around, exultantly lifts her arms, calling, "Odin! Valhalla! O Joy!" to which the Alfen joyously answer, "Welcome! The light and eternal fullness of love greets you!" (See Figure 181.)

Gunlöd inquires as to what has happened to her. She wonders if she is still dreaming. Odin entreats her again as he did in Act 1: "Did you protect the drink for Odin, rejoice for the gods and his love? He is near you, his breath strengthens you, eternally give him the blessed drink!" As the spirit chorus repeats Odin's words, Gunlöd passes through the rows of people, sees the golden chalice, grasps it, as in Act 1, and kneeling, offers it to Odin, raising it reverently before him. The opera comes to an end as the chorus sings, ". . . eternally give him the sacred cup!" (See Figure 182.)

39

Ster - ben dein Sieg! Tod nur dein

Bewegt.

Traum! Wal - hall dein Haus! O - din dein

Breit, machtvoll (wie zu Beginn der Walhall-Szene).

Hört! Gun - löd! Gun - löd! Er -

40

wa - - - chel

ff groß *dim.* *pp*

Figure 179. Günlod, Odin's Waking Song, Act 3, Scene 1, Measures 557-568. Günlod, Hasse, 1905, pp. 196-197.

Sehr ruhig.

pp

ALLE

Sopr. *pp* *Sehr ruhig.*

Alt *pp* Su. lig er. wa. che. liebliches Kind, Kro. ne dem Fest sei die

Tenor *pp* Su. lig er. wa. che. liebliches Kind, Kro. ne dem Fest sei die

Bass *pp* Su. lig er. wa. che. liebliches Kind, Kro. ne dem Fest sei die

Sehr ruhig.

pp

Lust deines Herzens: Sterben dein Sieg!

Lust deines Herzens: Tod nur dein Traum!

pp

(Gunnlöð richtet sich bei den letzten Worten rasch empor, ihr erster Blick fällt auf Odin, dann umherschauend und zuletzt entsetzt die Arme erbebend, ruft sie.)

pp Wal. hall dein Haus! O. din dein Hört!

pp Wal. hall dein Haus! O. din dein Hört!

Schuell.

Figure 180. Gunlöd, Alfen Chorus, Act 3, Scene 1, Measures 569-581. Gunlöd, Hasse, 1905, pp. 197-198.

41 Gunlöd

O . . . din! Wal.hall! O Won . . .

ne!

Heil! Will.komm! Dich grüße das Licht Und Lie . . . bes un.

ALLE

Heil! Will.komm! Dich grüße das Licht Und Lie . . . bes un.

end . li . che Fül . . . le!

end . li . che Fül . . . le!

mit größter Kraft

Figure 181. Gunlöd, Alfen Chorus, Act 3, Scene 1, Measures 582-596. Gunlöd, Hasse, 1905, pp. 198-199.

The musical score is arranged in three systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "E - wig reich ihm den", "E - wig reich ihm,", "e - wig, e - wig reich ihm den", and "e - wig, e - wig reich ihm den". The piano part is marked "wuchtig" and includes chords marked "f.a.". The second system continues the vocal parts with the lyrics: "wei - hen - den Trank!", "reich ihm den weihenden Trank!", "wei - hen - den, wei.henden Trank!", and "wei - - - hen.den Trank!". The piano part includes the instruction "Vorhang fällt." and continues with chords marked "f.a.". The third system features a piano accompaniment marked "In wuchtigen Achteln." and "cresc." with a forte dynamic "ff".

Figure 182. *Gunlöd*, People's Chorus, "Ewig, reich ihm den weihen den Trank!" Act 3, Scene 1, Measures 279-286. *Gunlöd*, Hasse, 1905, p. 205.

The Premier

Incomplete works cannot escape the destiny of different completions, and so was the fate of Cornelius's Gunlöd. The Gunlöd legacy was faithfully protected by Cornelius's widow, who later offered a glimpse of Gunlöd sketches to Karl Hoffbauer, a close friend of the composer. Hoffbauer volunteered to complete the opera. He obtained the material available and gave it back intact and complete with parts of the score written by his own hand. The title page of the score, written in Hoffbauer's writing, is now missing:

Gunlöd, opera by Peter Cornelius; Supplemented and instrumentated by Karl Hoffbauer (Hasse, 1905, Gunlöd, IV).

After his death in 1889, Hoffbauer's score was given to the editor Lassen in Weimar, who unfortunately did not compare this score with the original given to him at the time, but rather instrumentated around the score indiscriminately. This Hoffbauer-Lassen Gunlöd was first performed May 6, 1891, in Weimar. Subsequent performances were March 20, 1892, in Strasbourg; April 29, 1892, in Karlsruhe; and March 23, 1893, in Mannheim. Unfortunately, this version and the earlier Hoffbauer edition had many omissions. Lassen later withdrew his score (Hasse, 1905, Gunlöd, IV).

At the Cornelius Festival of 1903, the completion of Gunlöd was taken over by Waldemar von Baussnern, who stood on the side of the poet composer's family, of the publishing

house Breitkopf and Härtel, and with Dr. Max Hasse who had already taken over the piano arrangements for Der Barbier and Der Cid for the complete edition. Baussnern's edition was given on December 15, 1906, in Cologne; Magdeburg, November 28, 1907; and Halle Spring, 1918. Baussnern's version was also given in concert form at Venlo, Holland, January 9, 1910 (Loewenberg, 1978, p. 1148).

CHAPTER 8 SUMMARY, CONCLUSION, AND IMPLICATIONS

The major purpose of this study was to provide extensive biographical information on Peter Cornelius as well as historical and theoretical analyses of his three operas. The four research questions have been restated and their answers summarized. Attention to some additional needs for research also have been addressed.

Peter Cornelius was a man of integrity and industry. He had a deep and abiding faith. His commitment to Christianity set the moral standards of his personal conduct. He was Catholic and religious, but not dogmatic. He was devoted to his family. He was cheerful, extroverted, made friends easily, and kept them over long periods of years. His temperament was candid as well as engaging. A subtle sense of humor and sophistication is revealed in his dealings with others both in spoken and written word, as well as enthusiasm, loyalty, and reliability.

Honesty was an important part of his character. His ethics were connected to this trait, as inferred by his work as a music critic. Self-criticism was an ongoing process with him. He lived by the standards by which he measured others. He was curious and always eager to learn. He

thought of himself as an evolving being and this evolution manifested itself in his enormous quest for education. He was ambitious and sought achievement but never at the expense of others.

As a poet-musician, his musical and literary environments were rich and varied ones. His literary talents were highly regarded and proved very beneficial to such musical personalities as Liszt, Berlioz, and Wagner, to whom he was translator and cherished friend. Through the association of their names after the publication of translated works, Cornelius's work enjoyed widespread circulation. In addition to these musical giants, his relationship with such notable literary figures as Heyse, Hebble, and Eichendorf gave him the flair for form that proved so useful to him later in his own literary and musical work.

The Research Questions

Question One

How can biographical information on Cornelius contribute to the teaching of higher level music history? A study of the lives of interesting men affords one of the most valuable means of establishing the concept of an orderly sequence of events. The contributions made by Cornelius were significant during the period in which he lived and worked, though they are somewhat overlooked. His accounts of his close and

personal relationship with many of the more notable musicians reveal information about the musical climate and the musical personalities which the basic texts do not yield. This is also evidenced by the fact that various biographers of Liszt, Berlioz, and Wagner have used Cornelius's diary and his other literary writings as a primary source of information.

Primary sources used in teaching music history deal with matters and persons on a general basis. Higher level music history courses deal more with very specific aspects of music, thus requiring a greater synthesis of and emphasis on content. The more comprehensive and coherent the facts and relations involved, the more adequate and useful the knowledge. Biographical information on Cornelius is germane to this criterion and is useful as additional resource material.

Question Two

Why are these operas relevant for study in higher level music history courses? Peter Cornelius is considered one of the more important minor music figures of the early to mid-19th century. His works figure prominently and are representative of German opera during the 19th century.

Question Three

What does an analysis of these operas reveal about Cornelius's compositional style? Cornelius's operas are

traditionally Romantic in terms of subject matter and are imbued with the rhythmic, melodic, and harmonic complexity that is characteristic of the more progressive wing of Romantic composers.

Rhythmically, he employs syncopation, frequent meter and tempo changes, and asymmetrical rhythms. None of these devices is atypical of the Romantic composer, but Cornelius's skill in using them is indicative of his advanced compositional style. His rhythmic patterns frequently change from regular to irregular metrical phrases in an effort to prevent rhythmic monotony.

His texts are rhythmic throughout. Text repetitions appear only in ensembles and in conclusions. All melodies and cantilenas develop from the recitation of the text.

The principal of the leitmotif is employed, both tonally and melodically. The operas are continuous, with scenes instead of numbers. By omitting traditional cadences and connecting spoken dialogue, he achieved a unifying fusion. One section flows into the other.

Melodies range from short motifs to long, lyrical themes. Chromaticism is abundant. There is extensive use of dynamic shadings and abrupt modulations. Canonic writing is used in much of the ensemble writing, and stretto is a commonly used melodic device. The influences of Weber and Berlioz are evident in the choral effects and orchestral

tonal colorings. A string quartet is often incorporated within the orchestral fabric.

Question Four

How do these operas relate to other operas of the period? Without exception, Cornelius was considered overshadowed by Liszt and Wagner. From the small number of works which have endured, one can clearly recognize his place in the history of music.

In terms of form, content, and tone, Cornelius's operas are some of the most unifying works of German operatic literature and certainly representative of German opera during the 19th century. Despite their artistic success, they were not frequently performed. Works which are well-known are seen as good, the less well-known as not-so-good, and logically, they are not performed or rarely so.

Conclusion

Peter Cornelius must be acknowledged not only as an important composer of the 19th century, but also as an important composer of 19th-century opera. Certainly, his works are worthy of performance and publication today. The findings indicate that Cornelius's operas are exemplary of 19th-century musical practices and are, therefore, relevant

in teaching 19th-century music. The biographical information and the operas can serve as resource material in the teaching of higher level music history. The author recommends that the operas be used in the music curricula of higher education dealing with music history, musical style and analysis, opera literature, theory and composition, orchestration, 19th-century vocal music, as well as in other music history and literature courses.

Implications for Further Research

During the course of the present research project, several implications for additional research have become evident. No doubt, topics not mentioned here will occur to those serious readers of the present work. Some of those which have occurred to the author are briefly discussed.

Cornelius was highly regarded as a music critic. His writings and essays on and about music appeared in the major musical publications at the time. A closer study of Cornelius the critic is warranted to attest to his role in the musical criticism of the 19th century.

The solo songs of Peter Cornelius would make an attractive collection for students and teachers of voice. There are a number of solos written for special occasions such as weddings and special holidays. There are also a number of songs of a more general nature which would appeal to singers with varying vocal ranges.

The choral works for male voices alone and those for mixed voices present the choral director with an abundance of very fine literature. The unusual orchestration for many of the choral works would perhaps limit their performance.

Many of Cornelius's vocal works are no longer published, and none of the instrumental works have been published. The instrumental works are in manuscript form which could be prepared for submission to publishers. Publishers willing to deal with copyrights to this music, to publish the instrumental works, and re-publish many of the choral works need to be found.

Finally, Cornelius's stage works, the operas, need to be performed. Published scores are not readily available but are obtainable. Unfortunately, Der Cid, and Gunlöd are now out of print. Absence of performances of Cornelius's operas will cause them to remain in obscurity.

APPENDIX
THE MUSICAL WORKS OF PETER CORNELIUS LISTED
IN CHRONOLOGICAL ORDER BY GENRE

The musical works of Peter Cornelius are divided by genre and listed chronologically: solo songs, duets, choral works for male voices, choral works for mixed voices, instrumental works, and stage works. All lyrics are by Cornelius unless otherwise indicated. Other authors are listed in parentheses.

Solo Songs

There are 82 titles listed here. Works which are part of a collection or an extended work have also been listed.

- 1843 Herbeslied--"Autumn Song" (Tieck)
- 1844 Im Frühling! Im Frühling!--"In Spring! In Spring!"
 Der König und der Sänger--"The King and the
 Minstrel" (Bechstein)
- 1848 Im Lenz--"In Spring!" (Heyse)
- Musje Morgenrots Lied: Wie trag ich doch im
 Sinne--"Why is my Mood so happy?" (Heyse)
- Morgenwind: Wenn die Hahnen frühe krähen--"Morning
 Wind: When the cocks crow at the dawning!"
 (Heyse)
- Schäfers Nachtlid: Und bist du jung an Jahren--
 "Shepherd's Night Song: And art thou young and
 thoughtless" (Heyse)

In der Mondnacht--"In the Moonolight" (Heyse)

Am See: An dem Seegestade düster--"By the Lake: On the shore so dark and dreary"

Im Walde--"In the Woods" (Heyse)

Die Heimkehr: Was will die einsame Träne--"The Homeward Journey: What will the sorrowful tear-drop?" (Heine)

1853 Untreu: Mein Lied ist klein--"Faithless: One little song"

Veilchen: Zu dem Duft, der da würzt die Lenzesluft--"Violets: To the scent, ever with the breezes blends"

Wiegenlied: Vöglein fliegt dem Neschen zu--"Slumber Song: To its nest the bird doth fly"

Schmetterling: Wer hats doch hurchschauet?--"The Butterfly: Ah! Who had seen through it?"

Denkst du an Mich?: Ein grünes Spinnchen gaukelte--"Thinkst thou of me?: A little spider wore his net"

Nachts: Nachts bin vom Traum schlaftrunken ich erwacht--"At Night: Oft waked from sleep with deepest dreaming fraught"

1854 In Lust und Schmerzen--"In Joy and Sorrow"

Komm, wir wandeln zusammen im Mondschen--"Come, We'll wander alone in the moonlight"

Möcht' im Walde mit dir geh'n--"In the Wood I'd go with Thee"

Lieb' ist der Perle--"Beloved is the Pearl"

Trauer: Ich wandle einsam--"Grief: I wander lonely"

Angedenken: Von stillem Ort--"Remembrance: As mossy banks"

Ein Ton: Mir klingt ein Ton so wunderbar--"A Tone: I hear a tone so wondrous sweet"

- An den Traum: Öffne mir die goldne Pforte--"Dream-
ing: Open wide the golden portals"
- Treue: Dein Gedenken lebt in Liedern fort--"Faith-
fulness: In my singing lives the thought of thee"
- Trost: Der Glückes Fülle mir verlieh'n--"Consola-
tion: He who gave happiness to me"
- 1854-55 Vater unser, der du bist im Himmel--"Our Father,
who art in Heaven"
- Geheiligt werde dein Name--"Hallowed by Thy name"
- Zu uns komme dein Reich--"Thy kingdom come"
- Dein Wille geschehe--"Thy will be done"
- Unser täglich Brot gib uns heute--"Give us this day
our daily bread"
- Vergib uns unsere Schuld--"Forgive us our tres-
passes"
- Also auch wir vergeben unsern Schuldigern--"As we
forgive those who trespass against us"
- Führe uns nicht in Versuchung--"Lead us not into
temptation"
- Erlöse uns vom Übel--"Deliver us from evil"
- Preziosens Sprüchlein gegen Kopfweh--"Preciosa's
Verses for Headache" (Heyse, after Cervantes)
- 1856 In der Ferne: Mit hellem Sang und Harfenspiel--"In
the Distance: With joyous song and sound of harp"
- Botschaft: Liebendes Wort, dich send ich fort--"A
Message: One word of love, all else above"
- Am Rhein: O Lust am Rheine, am heimischen
Strande--"On the Rhine: O joyous Rhineland my
own native river"
- Gedenken: Kehr' ich sum heimischen Rhein--"Fancies:
Come I again to the Rhine"
- 1856-58 Ein Myrthenreis: In meinem Herzen regte--"A Myrtle
Spray: Deep in my heart a whisper"

Der Liebe Lohn: Suß tönt Gesanges Hauch--"The
Reward of Love: Sweet sounds the breath of song"

Vorabend: Nun, Liebster, geh', nun scheide--
"Evening: Now, Love, we two must sever"

Am Morgen: Die Nacht vergebt nach süßer Ruh--
"Morning: Again the world awakes from rest"

Aus dem hohen Liede: Mein Freund is mein, und ich
bin sein--(From the Song of Solomon) "My love is
mine, and I am his"

Erfüllung (Märchenwunder): Nun laß mich traumen--
"The Fairy Tale: Now lost in dreaming"

Christbaum: Wie schön geschmückt der festliche
Raum--"The Christmas Tree: How gaily decked the
scene doth appear"

Die Hirten: Die Hirten wachen nachts im Feld--"The
Shepherds: Shepherds watch within the field"

Die Könige: Drei Könige wandern aus Morgenland--
"The Kings: Three Kings have come from Eastern
lands"

Simeon: Das Knäblein nach acht Tagen--"Simeon: The
infant after eight days"

Christus der Kinderfreund: Das zarte Knäblein ward
ein Mann--"Christ the friend of children: The
tender child became a man"

Christkind: Das einst ein Kind auf Erden war--"The
Christ-child: That once on earth the Christ-child
came"

1859 Hirschlein ging im Wald spazieren--"Once a little
Fawn was straying" (Kuh)

Du kleine Biene verfolg' mich nicht--"Thou Bee so
tiny, o fly away" (Kuh)

Frühling im Sommer: Das ist die schönste Stunde--
"Spring in Summer: That is the fairest moment"
(Kuh)

Mir ist als zögen Arme mich schaurig himmel-
wärts'--"It seems as though toward heaven an arm
were drawing me" (Kuh)

Der Entfernten: Du, mein Heil, mein Leben--"The
Absent One: Thou my love, my spirit" (Burger)

Liebe ohne Heimat: Meine Liebe, lange wie die
Tauben--"Love Without a Home: My fond spirit,
flying like the dove" (Burger)

Verlust (Auf Mollys Tod): Wonneloohn getreuer
Huldigungen--"Loss (On Molly's Death): Rapturous
reward for faithful serving" (Burger)

1861 Dämmerempfindung: Was treibt mich hier von
hinnen?--"Moods: What drives me ever onward?"
(Hebbel)

1862 Botschaft--"A Message"

Auf ein schlummerndes Kind: Wenn ich, o Kindlein--
"O'er a sleeping Child: When I am by thee"
(Hebbel)

Auf eine Unbekannte: Die Dämmerung war längst
hereingebrochen--"To One Unknown: The twilight
hours had shed its shadows o'er us" (Hebbel)

Ode: Lange begehrten wir ruhig allein zu sein--
"Ode: We two have waited long that we alone might
be" (Platen)

Unerhört: Zum Ossa sprach der Pelion--"Unheard:
Thru Pelion to Ossa spoke" (Dröste-Hülshoff)

Auftrag: Ihr Freunde hängst wenn ich gestorben bin,
die kleine Harfe hinter dem Altar auf--"The
Charge: Ye comrades, fasten, when I am dead and
gone, the little harp of mine by the altar there"
(Hölty)

Sonnenuntergang: Wo bist du? Trunken dämmert die
Seele mir--"Sunset: Where are thou? Faint and dim
grows my soul within" (Holderlin)

1862 Das Kind: War ich ein Kind--"The Child: Were I a
child" (Dröste-Hülshoff)

Gesegnet: Wer bist du doch, o Mädchen--"Blessed:
Who art thou then, o Maiden" (Dröste-Hülshoff)

Abendgefühl: Friedlich bekämpfen Nach sich und
Tag--"Evening Mood: Silently vying, darkness and
light" (Hebbel)

Reminiszenz: Millionen oder Jahre--"Reminiscence:
Countless ages long and dreary" (Hebbel)

Warum sind denn die Rosen so blass?--"O why are
all the roses so pale?" (Heine)

Im tiefsten Herzen glüht mir eine Wunde--"Within
my hear a burning wound is throbbing"

Ave Maria

1865 Sei mein! Tief im Gemüt mir Liebe glüht--"Be
Mine! Deep in my heart Love's seed doth start"

Wie lieb ich dich hab! Und säangen die Vögel dir
laut meine Lieb--"How fondly I love! O could the
birds warble of my love for thee"

In der Ferne: Die Blümlein auf der Heide--"In the
Distance: The flowers in the field, dear"

Dein Bildnis: Halb Dämmererschein, halb Kerlen-
licht--"Thine Image: The fading day the tapers
light"

Vision: Am Felsenvorgebirge schroff--"Vision: Upon
a Craggy Frowning Steep" (Platen)

Die Räuberbrüder: Vorüber ist der blut'ge Strauß--
"The Robber-Brothers: At last the bloody strife
is o'er" (Eichendorf)

Duets

There are 21 titles listed here. Works which are part
of a collection or an extended work have also been listed.

1847-48 Schneiden und Meiden: So soll ich dich nun
meiden--"Parting and Shunning: And ought I now
to shun thee" (Uhland)

Verratene Liebe: Da nachts wir uns küßten--"Love's
Secret Betrayal: When nightly we kissed each
other" (Chamisso)

In Sternennacht: In Sternennacht, wenn's dämmt
sacht--"When starry night o'er vale and height"
(Heyse)

Komm herbei Tod!--"Come away, Death" (Clown's
Song from Twelfth Night by Shakespeare) (For
2 sopranos)

Komm herbei Tod!--"Come away, Death" (Clown's
Song from Twelfth Night by Shakespeare) (For
soprano and bass)

Komm herbei Tod!--"Come away, Death" (Clown's
Song from Twelfth Night by Shakespeare) (For
soprano and alto)

So wiech und warm hegt dich kein Arm--"So soft
and warm keeps thee no arm" (Heyse)

1854 Irisch: Was trauern doch die Mägdelein--"Why stand
the Maidens grieving lone?"

Irisch: O, kennt ihr nicht Emmchen, die Kleine--
"O did you not hear of Kate Kearney"

Mein Liebchen ist nich Heliotrop--"I will not have
the mad Clystie's" (after, Hood)

Mainzer Mägdlied: Mei Herzensallerliebster das is
en Bettelmann--"Song of the Scottish serving-
lassie: My heart's ain dearest treasure. He is a
beggarman" (Scottish melody)

Ein Wort der Liebe: Ich bin dein, du bist mein--"A
Word of Love: I am thine, thou art mine" (Wernher
von Tegernsee)

1861-62 Liebesprobe: Laß den Jüngling, der dich liebt, eine
Lilie pflücken--"Love's Test: Bid the youth a
lily break, who thy love entreateth" (Hebbel)

Der beste Liebesbrief: Hat sie's dir denn angetan,
im Vorüberschweben--"The best Love Letter: Doth
she thee then so bewitch if she near thee hover"
(Hebbel)

Ich und Du: Wir traumten voneinander--"You and I:
We dreamed of one another" (Hebbel)

Hans und Grete

1866-67 Brennende Liebe: In meinem Garten lachet manch
Blümlein blau und rot--"Burning-love: Within my
garden blowing are flowers blue and red" (Mosen)

Am Meer: Der Wanderer, von der Heimat weit--"By the
Sea: The wand'rer far from home away"
(Eichendorf)

Zu den Bergen hebet sich ein Augenpaar--"To the
mountains yonder raise I now mine eyes" (from
Psalms 121)

Heimatgedenken: Wenn die Sonne sinkend hinterm
Berg sich neigt--"Thoughts of Home: When the
setting sun behind the mountain falls" (Becker)

Schneiden: Die duftenden Gräser auf der Aus--
"Parting: The sweet-smelling grasses on the
mead" (Hoffman von Fallersleben)

Choral Works for Male Voices

There are 25 titles listed here. Works which are part
of a collection or an extended work have also been listed.

- 1842 Frühlingsahnung--"The first day of Spring" (Uhland)
Frühlingsglaube--"Faith in Spring" (Uhland)
Frühlingsruhe--"Resting in Spring" (Uhland)
Lob des Frühlings--"In Praise of Spring (Uhland)
Blumenandacht--"Flower Prayer" (Blum)
Ständchen--"Serenade" (Reinick)
- 1843 Dort wo die Kronen waldiger Höh--"There the high
forest kingdom"
Wandrer's Morgenlied--"The Wanderer's Morning
Song" (Bechstein)
- 1844 Es war ein alter König--"There was an aged Monarch"
(Heine)
Reiterlied: Frisch auf in Windeseil--"Horseman's
Song: Away, as wild winds freed"
Sonnenaufgang: Herauf! Herauf!--"Sunrise: Arise!
Arise!"

- 1850 Der Tod des Verräters: Ich sterbe den Tod des
 Verräters--"The Death of a Traitor: I die the
 death of a traitor"
- 1852 Domine salvum fac regem

 Die Seligkeiten--"The Blessed"

 Absolve Domine animas

 Requiem aeternam
- 1869 Ach, wie nichtig, ach, wie flüchtig--"Ah! how
 worthless, ah! how fleeting!" (Michael Franck)
 (Chorale melody after Franck)
- Nicht die Träne kann es sagen--"Never can the
 Teardrops tell thee" (Cornelius, after Thomas
 Moore)
- Mitten wir im Leben sind--"We now in the midst of
 life" (Luther, after ant 'Media vita')
- Grablied: Pilger auf Erden, so raste am Ziele--
 "Dirge: Earth wearied pilgrim, oh! rest at the
 goal now" (based on Schubert's Der Tod und das
 Mädchen as used in String Quartet D 810)
- Von dem Dome schwer und bang--"From the Chapel
 dark and drear" (Schiller)
- O Venus!--"O Venus" (Ode of Horatius Flaccus)
 (Horace)
- Der alte Soldat: Und wenn es einst dunkelt--"The
 Old Soldier: And when it once darkens" (Eichen-
 dorf)
- Reiterlied: Wagen muß du und flüchtig erbeuten--
 "Horseman's Song: Daring courage reward must
 find us" (Eichendorf)
- Der deutsche Schwur: Es lebt ein Schwur in jeder
 deutschen Brust--"The German Vow: There lives a
 vow in ev'ry German breast"

Choral Works for Mixed Voices

There are 30 titles listed here. Works which are part of a collection or an extended work have also been listed.

- 1842 Der Traum--"The Dream" (Uhland)
 Nichts ohne Liebe--"Nothing Without Love" (Vogl)
 Die Sternlein--"The Star-line" (Arndt)
 Ätherische Geisterstimmen--"Ethereal Spirit Voices"
- 1843 Der Fichtenbaum--"The Spruce" (Heine)
- 1848 Cum sanctis tuis
- 1849 Stabat mater
 Mass
- 1852 Versuch einer Messe über den Cantus firmus in der
 dorischen Tonart
 Domine salvum fac regem
- 1863-72 Requiem: Seele, vergiß sie nicht--"Requiem: Soul,
 O, forget them not, Never forget the departed"
 (Hebbel)
- 1870 Beethoven Lied: Das war vor hundert Jahren--"A
 hundred years ago 'twas"
- 1871 Der Tod, das ist die kühle Nacht--"Grim Death, it
 is the cooling Night" (Heine)
 An den Sturmwind: Mächtiger, der brausend die
 Wipfel du beugst--"To the Stormwind: Mighty
 one, to whom all the mountains bow down"
 (Rückert)
 Die drei Frühlingstage: Jugend, Rausch und Liebe
 sind gleich drei schönen Frühlingstagen--"Days of
 Springtime: Love and youth alike we own Days of
 springtime's fleeting gladness" (Rückert)

1872

Bußlied: Warum verbirgst du vor mire dein
Antlitz--"Song of Repentence: Why from Thy servant
is Thy face hidden" (from Psalm 88) (after
the Sarabande from Bach's French Suite no. 1
BWV 812)

An Babels Wasserflüssen: Stromflut dahin rauscht
durch Babels Gefilde--"By the Waters of Babylon:
Waters of Babylon flow through the meadows" (from
Psalm 137) (after Sarabande from Bach's English
Suite no. 3 BWV 808)

Jerusalem: Heil und Freude ward mir verheifen--
"Jerusalem: Joy and healing, this is thy promise"
(from Psalm 122) (after 2nd Minuet from Bach's
Partita BWV 825)

Trost in Tränen: Wie kommt's, daß du so traurig
bist?--"Consolation in Tears: How comes it thou
art never glad?"

Liebe, dir ergeb' ich mich! Liebe, die du mich zum
Bilde deiner Gottheit hast gemacht--"Love, I give
myself to thee! Love, which thou to me hast
given" (Silesius)

Ich will dich lieben, meine Krone!--"I'll love thee
ever, my Redeemer!" (Scheffler)

Thron der Liebe, Stern der Güte--"Throne of Mercy,
Star of Goodness" (Scheffler)

Das Tanzlied: Wenn wir hinauszieh'n am Frühlings-
sonntag--"Song of the Dance: When we go tripping
in spring on Sundays"

Blaue Augen: Weh, daß ich mußte schauen--"Blue
Eyes: Woe, that I e'er beheld them" (on song
from Arbeau: Orchesographie)

Amor im Nachen: Fahren wir froh im Nachen--"Cupid
in the Boat: While in the boat we're rowing"

Libeslied: An hellen Tagen, Herz, welch' ein
Schlagen--"Love Song: Fair days are fleeting,
Heart, how thou'rt beating"

Zug der Juden nach Babylon: Durch die Glut, durch
die Ode--"March of the Jews toward Babylon:
Through the heat, sad and mournful"

Freund Hein: O Welt, ich sag' dir gern Ade--"Friend
Death: O, world, I gladly part with thee" (after
the Molto adagio of Beethoven's String Quartet,
op. 132)

1874 Die Vätergruft: Es ging wohl über die Heide--"The
Ancestral Vault: There wandered over the
heathers" (Uhland)

So weich und warm--"So soft and warm"

Instrumental Works

There are 11 titles listed here.

Orchestral: Entre Acte in F, 1843

Chamber: Introduction, Andante and Polonaise, op. 1 for oboe
and piano, 1840

Three Sonatas for Violin and Piano, op. 2 in C,
1840; in E, 1844; in E, 1846

String Quartet in G, 1842

String Quartet in D, 1842

Piano: Quinter Walzer, 1842

Six Fugues, 1849

Six Canons, 1849

Auf Carl Haslingers Initialen, Albumblatt, 1864

Stage Works

Der Barbier von Bagdad, 1858

Der Cid, 1865

Gunlöd, 1874

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BIOGRAPHICAL SKETCH

Orville Timothy Lawton was born November 15, 1949, in West Palm Beach, Florida, the third child of James and Theodora Lawton. He began piano studies at the age of four and was educated in the public school system of Palm Beach County, Florida.


Mr. Lawton received the Bachelor of Arts degree in piano and vocal music education from Bethune-Cookman College, Daytona Beach, Florida, and the Master of Arts degree in music education from the University of South Florida, Tampa, Florida.

An active church organist and choir director, Mr. Lawton is frequently called upon to give recitals as well as to accompany vocal and instrumental artists.

He has been employed as a music teacher with the Palm Beach County School System for the past 14 years. Mr. Lawton was also a member of Palm Beach County School System's curriculum writing team for developing a unified music curriculum for grades K-6, which is currently in use in Palm Beach County schools, and was a 1988 finalist for the William E. Dwyer award for Excellence in Teaching.


Mr. Lawton is a member of the Florida Vocal Association, Florida Music Educators Association, American Choral Directors Association, Alpha Kappa Mu National Honor Society, and Alpha Phi Alpha Fraternity, Inc.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



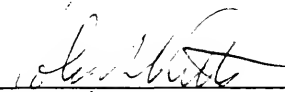
Forrest W. Parkay, Chairman
Associate Professor of
Educational Leadership

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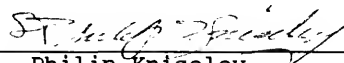
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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



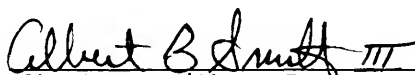
John S. Kitts
Professor of Music

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S. Philip Kniseley
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



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This dissertation was submitted to the Graduate Faculty of the College of Education and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 1988



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